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New England CONSERVATORY of MUSIC

Catalogue

1945 - 1946

1945-1946

New England CONSERVATORY of MUSIC

Founded
February 18, 1867

HUNTINGTON AVENUE
BOSTON, MASS.

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NEW ENGLAND
CONSERVATORY OF MUSIC

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth, and for the additional information and regulations contained in the Student's Handbook.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1945-1946

September	6	Registration opens
	7-12	Examinations for Advanced Standing and for Admission to the Conservatory Diploma Course
	10-11	Examinations for New Candidates for Admission to Degree Course
	13	Academic Year begins
	19	Last day of registration for all Candidates for Diploma or Degree in 1946
October	5-10	Examinations for admission to the Junior Class, Conservatory Diploma Course
	12	Columbus Day. Holiday
November	11	Armistice Day. Holiday
	29	Thanksgiving Day. Holiday
Dec. 23 - Jan	1	(inclusive) Christmas Vacation
January	21-30	Midyear Examinations
	31	Second Semester begins
February	22	Washington's Birthday. Holiday
Mar. 31 - Apr.	7	(inclusive) Spring Vacation
April	19	Patriot's Day. Holiday
May	11	Last date for recitals by candidates for Soloist's Diploma or Degree
	22	Last day of classes in supplementary subjects
	23-29	Final and Promotional Demonstrative Examinations, Degree and Diploma Students, all classes except Junior entrance Examinations in Diploma Courses
	30	Memorial Day. Holiday
May 31 - June	8	Examinations for all students, Degree, Diploma and Special, in supplementary musical and academic subjects
June	14	Senior Class Concert
	17	Annual Meeting and Reunion of Alumni Association
	18	Commencement Day
	19	Academic Year ends
September	12	Academic Year 1946-1947 begins

THE BOARD OF TRUSTEES

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For One Year

Representing the Alumni Association
John F. Barron

*Term of office expiring at the Annual Meeting in the calendar indicated.

EXECUTIVE COMMITTEE
OF THE BOARD OF TRUSTEES

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George W. Morse, M. D., *Consulting Surgeon*
475 *Commonwealth Avenue*

Henry M. Chase, M. D., *School Physician*
520 *Commonwealth Avenue*

THE FACULTY

WALLACE GOODRICH, Mus. D. (Northwestern Univ.), *Director Emeritus.*
Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor; *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Appointed to Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-1942. Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honneur (France).*

QUINCY PORTER, A.B., Mus. B. (Yale), Mus. D. (Univ. of Rochester); *Director; Composition.*
Composition with Horatio Parker and David Stanley Smith, Yale; Vincent d'Indy, *Paris;* and Ernest Bloch, *New York.* Violin with Herbert Dittler, *New York,* and Lucien Capet, *Paris.* Prizes at Yale Music School; Guggenheim fellowships 1929-31. Played viola in de Ribaupierre Quartet and with Maurice Hewitt. Member of faculty Cleveland Institute of Music and Vassar College. Vice-president of Yaddo. Member Alice M. Ditson Fund Committee. Member of committee for American Music Center. Guest conductor with Cleveland and New York Philharmonic orchestras; many performances of compositions here and abroad. Member of National Institute of Arts and Letters. Coolidge Medal, 1943.

MALCOLM H. HOLMES, B.S., (Harvard), *Dean, Veterans' Counselor.*
Conducting with Sir Adrian Boult, *London.* Member of faculty, Wellesley College and Berkshire Music Center. Conductor of Harvard, Radcliffe and Wellesley College orchestras. Member Tanglewood String Quartet.

RAYMOND T. ALLARD, *Bassoon.*
First Prize, Paris Conservatory. Studied bassoon with Eugene Bourdeau and Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1922.

URSULA APEL, *German.*
Graduate of Wickersdorf College, *Germany.* Studied at University of Berlin. Taught German at Longy School, and the Weer Singing School. Tutor of graduate students, Harvard Music Department.

FRANCES BROCKMAN, A.B., (Univ. of Ore.); M. Mus. (N.E.C.) *Violin.*
Violin, Rex Underwood (Univ of Ore.); Harrison Keller, N. E. C.; Adolph Busch and Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland, Ore. Symphony and Boston Pops. Concert appearances throughout the country.

MARGARET CHALOFF, *Piano.*
Studied at N. E. C., at Chicago Musical College and with Mme. Vengerova at Curtis Institute. Has taught at Rosary Academy and the Boston Conservatory.

JOHN W. COFFEY, *Trombone, Brass Ensemble.*

Studied at N. E. C. under Gallo and Rochut; Curtis Institute under Simons, Belgiorno, and Gerhard; also with Mario Falcone in New York and Raichmann in Boston; formerly Head of Brass Department of Baldwin Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 played under Toscanini in Buenos Aires; member Boston Symphony Orchestra since 1941.

FRANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical subjects.*

Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

CHARLES (FREDERICK) DENNEE, *Pianoforte.*

Graduate N. E. C. Pianoforte, A. D. Turner and Madeleine Schiller. Counterpoint and Orchestration, G. W. Chadwick. Many appearances in concert and recital; composer of piano pieces, songs and light operas; former National Vice-President Pi Kappa Lambda.

GASTON DUFRESNE, *Solfège*

National Conservatory of Lille: 1st prize in Cornet and Double bass. National Conservatory of Paris: 1st Medal in Solfège; 1st prize in Double bass. Member of Concert Colonne, Paris 1922-1927; member Boston Symphony Orchestra since 1927 Teacher of solfège Berkshire Music Center 1940 and 1941.

MARGERY K. DUFRESNE, *Solfège*

Studied choral conducting at Harvard Graduate School. Studied at Longy School of Music; piano with Tsuya Matsuki, Bruce Simonds and Tobias Matthay.

PAUL FEDOROVSKY, *Violin.*

Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

FRANCIS FINDLAY, *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music.*

N. E. C. Certificate in Public School Music, Samuel W. Cole; Soloist's Diploma. Trumpet, Louis Kloepfel, *Boston.* Graduate study, Chadwick; Lenom, Mason, *Boston;* von Karajan, Krauss, Paumgartner, Walter, von Zallinger, *Salzburg.* Honorary correspondent, 1933 — and faculty member, 1935, Salzburg Mozarteum Academie. Orchestral musician, sometime with Boston Symphony Orchestra. Sometime Assistant Director of Music, Boston Public Schools. Conductor of choral and orchestral concerts in various parts of the country. Lecturer and writer on music and education. Member, Board of Directors, Music Educators National Conference.

KURT FISCHER, *Pianoforte.* 3. El. + 4. Int. + 6. Adv. hr. 3. hr. in

Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher at Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

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GEORGES FOUREL, Certificat études secondaires ler. Cycle (Caen Univ.. *France*), *Viola and Quartet-playing.*

First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola. Laforge and Vieux; quartet and ensemble, Chevillard. Military service with French army in World War, *Croix de guerre.* Member of Boston Symphony Orchestra, and of the Boston String Quartet.

CLIFTON JOSEPH FURNESS, A.B. (Northwestern), A.M. (Harvard), *Supervisor of Academic Studies; English and other academic subjects.* 3.

Pianoforte Katherine Ruth Heyman and others. Lecturer and writer on music, biography, literature, and bibliography.

GEORGE A. GIBSON, *Pianoforte, Sight-playing.* 5. hr.

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Richard E. Stevens, *Boston.*

FERNAND GILLET, *Oboe.* 8. hr.

First Prize, Paris Conservatory. Oboe, Georges Gillet. First medal of solfège, Paris Conservatory. Formerly first oboe Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitzky and Concerts Straram, *Paris.* Toured as concert artist in many European cities. Since 1925 solo oboe Boston Symphony Orchestra. Founder of the Decem chamber music group. *Officier d'Académie* and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte.* 4. El. + Int. 5. Adv. per hr.

Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

JOHN V. GILMORE, A.B. (Allegheny College), Ed.M. (Harvard); Ed.M. and Lit.M. (Univ. of Pittsburgh), *Psychology, Sociology, Principles and Problems of Education, Study Methods.* 5. h

Psychologist for Beaver Falls Schools, Avon School for Boys, Judge Baker Guidance Clinic. Taught at Geneva College and University of Pittsburgh. Director of Association School, *Boston.*

ALICE GIROUARD, *Pianoforte Accompaniment, Voice.* 4. hr.

Graduate of N. E. C.; pianoforte, Henry Wilder, George Proctor; voice, Charles Bennett, Arthur Wilson, Cleora Wood; pianoforte accompaniment, Wallace Goodrich. Further studies in France, Germany and Italy.

HOWARD GODING, *Supervisor of Pianoforte Department, Pianoforte.* 15. hr.

Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason and Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with the Boston Symphony and other prominent orchestras.

BORIS GOLDOVSKY, *Supervisor of Opera School.* 10. hr. outside 8. N.E.C. hr

Graduated with high honors Liszt Academy of Music, *Budapest.* Pianoforte, Leonid Kreutzer, Arthur Schnabel, *Berlin;* Ernst Dohnanyi, *Budapest;* composition, Leo Weiner, *Budapest.* Early concert tours and appearances with orchestra in Europe. Since coming to this country has occupied positions of operatic direction in Philadelphia and Cleveland; Musical Director of Opera School, Berkshire Music Center. Lectures and pianoforte recitals.

HENRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianoforte and Accompaniment.* 6. hr

Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

VAUGHN HAMILTON, *Violin.* 6 hr

Violin, Winternitz, Witek, *Boston;* Berthelier, *Paris;* Kneisel, *Maine.* Former member of Boston Symphony Orchestra.

~~EINAR HANSEN~~, *Violin.*

Graduate Hamburg Conservatory of Music. Studied with Max Fiedler. Schmidt-Schroter, Gesterkamp, Eberhardt, *Hamburg;* Marteau, *Berlin.* Concertmaster of symphony orchestras in Hamburg, Bremen, and Dresden. Many appearances in solo and quartet in European and South American countries. Present member of Boston Symphony Orchestra.

LEO HAYEK, Ph.D. (Univ. of Vienna), *Physics.* 5 hr. Math. 4 hr.

Formerly director of the Phonographic Archives of the Academy of Science in *Vienna.* Taught physics of sound and voice at University of Vienna. Research Assistant on speech clinic, Ohio State University. Physics instructor Northeastern University.

HOMER HUMPHREY, *Organ.* 6 hr.

Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda. Dean of Massachusetts Chapter, American Guild of Organists.

PERCY F. HUNT, *Voice.* 6 hr.

Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

HIBBARD JAMES, (S. B. Harvard), *Dramatics and Stage Department.* 3 hr.

Studied dramatics with Packard of Harvard, and Abbeglin of Miami University. Extensive work in professional musical comedy. Director of dramatics for Harvard Dramatic Club, summer 1944. Co-founder and producer of Young People's Opera Company, Evanston, Ill.

HARRISON KELLER, *Supervisor of String Department, Violin.*
Violin, Lundberg; Gustav Hollaender (*Stern's Conservatory, Berlin*), Anton Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances in this country; founded former Boston String Quartet 1925, and leads the present quartet of the same name. In World War, commissioned lieutenant, leader of band 301st U. S. Field Artillery.

ALFRED KRIPS, *Violin.*
Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra; present member Boston Symphony Orchestra and Boston String Quartet.

GEORGES LAURENT, *Flute.*
First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légion d'Honneur, Officier de l'Instruction Publique (France).* Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

ANNA STOVALL LOTHIAN, *Pianoforte.*
Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston,* and Percy Grainger, *New York.* Solo performances in concert and with orchestra and lectures.

GEORGES C. MAGER, *Trumpet.*
First Prize, Paris Conservatory. French Horn with Paul Mager; trumpet with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechiari, Lamoureux, and Touche in Paris; first cornet, Société des Concerts du Conservatoire de Paris. Miséricorde Order from Serbia during World War; *Officier d'Académie, Officer de l'Instruction Publique (France).* First trumpet Boston Symphony Orchestra since 1919.

MARGARET MASON, *Pianoforte and Harmony.*
Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Paris,* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Supervisor of Theoretical Studies, Organ, Harmony, Counterpoint, Composition.*
Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, Harvard; and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*
Voice, White, Robinson, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York.* Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass.*

First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie (France).*

LUCILLE MONAGHAN, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934 Concert appearances throughout the country. Soloist with Boston Symphony and at "Pops".

RUTH CONNISTON MORIZE, Mus. B. (Yale), *Classes for Young Musicians*

Pupil of Vierne, *Paris;* Landowska, *New York;* Horatio Parker, Yale. Professor, Smith College; lecturer Simmons College; Director Middlebury Music Center.

JOHN DICKSON MURRAY, *Violin.*

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

RUBY NEWMAN, *Supervisor of the School of Popular Music.*

Violin, Felix Winternitz; harmony and composition, Nicholas Slonimsky, *Boston.* Opera conducting, Meinhard von Zallinger; conducting, Dr. B. Paumgartner; Mozarteum, *Salzburg,* 1933, 1934, 1935. Conductor, Jenny Concert Broadcasts, 1932-1936; Rainbow Room Orchestra, *New York,* 1937 to 1940. Staff conductor, C.B.S., *New York.*

RAYMOND ORR, *Violin.*

Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

ERNST PANENKA, *Woodwind ensemble.*

Academie of Music, *Vienna.* Member of Volksoper orchestra in Vienna, 1926-1929. Boston Symphony Orchestra since 1930.

CHARLES PEARSON, *Voice, Supervisor Vocal Normal Course, Radio Technique.*

Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murphy, *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice department, MacMurray College for Women; professor of voice and history of music, DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broadcasting Company, *New York.* Soloist with leading orchestras and churches.

CARL PEIRCE, *Violin.*

Violin, Campanari, *Boston.* Harmony, Cutter and Ronconi, *Boston.* Conductor of choruses, choirs and glee clubs. Public appearances in concert.

VICTOR POLATSCHEK, *Clarinet.*

Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Vienna Philharmonic Orchestra (1912-1930), under foremost conductors of Europe. Present solo clarinet Boston Symphony Orchestra.

MARIE POUTIATINE, *Voice.*
Studied at the Ecole Normale de Musique and with Nadia Boulanger, *Paris.* Wide European travel. Teacher, Cambridge Center of Adult Education.

C. ROLAND REASONER, *Violin.*
Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of Preparatory String Class.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N. Y. Univ.) *Practice Teaching (School Music Division).*
Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsylvania. Director of Music Education in Newton, Massachusetts, since 1941.

SIMONE RIVIERE (Baccalauréat and Licence, Univ. de Bordeaux, France), *French language, diction, and literature.*
Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Paris. Head of French department in private schools; recitals of French songs.

~~NORINE ROBARD~~S, Mus. B. (N. E. C.), *Pianoforte.*
Pianoforte, Clayton Johns.

HAROLD SCHWAB, Mus. B. (Univ. of So. Cal. and N. E. C.), *Solfège, Theoretical subjects.*
Studied at Fontainbleau, Westminster Choir School, Eastman School of Music. Organ, Walter Skeele, Henry M. Dunham, Henri Libert, C. M. Widor. Pianoforte, Charles Dennée, Raymond Wilson. Composition, Herbert Elwell, Bernard Rogers. Church music, Father Finn, J. F. Williamson. Member of faculty, Lasell Junior College. Church and concert work.

DONALD S. SMITH, *Pianoforte.*
Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri, *Zakopane, Poland.* Church organist and lecturer.

WARREN STOREY SMITH, *Harmony, Theory, Counterpoint, and Musical History.*
Graduate Faelten Pianoforte School, *Boston.* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript, now music editor Boston Post.

SIMON STERNBURG, *Tympani and Percussion Instruments.*
Tympani and Percussion, Thomas B. Senia, *Boston.* Musical Theory, Boston University. Member of Innes Band, Boston Festival Orchestra, Vannini Ensemble, and of the Boston Symphony Orchestra since 1922. Taught at Eastern Music Camp.

ALICE H. STEVENS, *Voice.*
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

RICHARD E. STEVENS, *Pianoforte.*
Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, *Boston;* G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, soloist with Boston Symphony Orchestra.

VIRGINIA STICKNEY, *Violoncello.*
Graduate N. E. C. Violoncello, Joseph Adamowski.

MARIE SUNDELIUS, Mus. D. (Rollins), *Voice.*
Voice, Gertude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

LURA TAYLOR, Mus. B. (N.E.C.), *European and American History.*
Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, Harvard. Member, American Society of Architectural Historians. Collaborator in the Study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

EVERETT TITCOMB, *History of Church Music and Choir-training.*
Organ, S. B. Whitney, Pianoforte, T. P. Currier, *Boston.* Special study of Plainsong methods at various Abbeys, *England and France.* Organist and Director Schola Cantorum, Church of St. John the Evangelist, *Boston.* Dean of Music School, Wellesley Conference. Composer of organ and choral works for church use.

WILLEM A. VALKENIER, *French Horn.*
French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Berlin* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

BEVERIDGE WEBSTER, *Pianoforte.*
Pianoforte, Isidor Philipp, *Conservatoire de Paris;* awarded first prize in pianoforte, the only American to have achieved this honor. Later a member of the jury. Appearances in recital in Europe and as guest artist with the major orchestras; American debut with the New York Philharmonic Orchestra; soloist with the Boston Symphony Orchestra under Koussevitzky; also with the Philadelphia, Chicago, Cleveland, St. Louis and Pittsburgh Symphony Orchestras.

H. WADE WHITE, A.B. (Yale), *Fine Arts.*
Studied painting and lithography at Yale Art School and Art Students League; Sculpture with Concetta Scaravagliene and Oronzio Maldarelli (Columbia Univ.)

ALICE E. WHITEHOUSE, *Solfège.*
Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Boston.* Has been active as teacher, lecturer, and music critic, and in church work.

WILLIAM L. WHITNEY, *Supervisor of Voice Department, Voice.*

Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhausen, *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Boston;* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Prout, *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert and oratorio singer in England, Italy, Germany and United States. Organized and managed school for vocalists and pianists in Boston with branches in Florence and Paris, with distinguished faculty. Has taught at Royal Normal and Wimbledon Colleges, *London.*

SUSAN WILLIAMS, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E. C. *Summer sessions.* Soloist with orchestra.

CLEORA WOOD, *Voice.*

Studied voice with Riccardo Martin, *Rome;* Dame Nellie Melba, *London;* Dingh Gilly and Cécile Gilly, *Paris;* acting with Albert Carré, *Paris;* and Dr. Herbert Graf, now of New York; coached with Hans Opperheim (Mozart opera); Claire Croiza (French songs); Elena Gerhardt (German Lieder), *Leipzig;* and others. Principal soprano roles at Opéra Comique, *Paris,* 1932-33; concerts in France, Italy, Belgium, England, and Holland. Appearances with Boston Symphony Orchestra under Koussevitzky and Burgin.

ALFRED ZIGHERA, *Violoncello.*

First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris, present member Boston String Quartet. Outstanding player of the Viola da Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

JUNIOR TEACHERS

Pianoforte
ALEXANDRA BATYLDA
MALCOLM CREIGHTON
JEANNETTE GIGUERE
DORIS HARTSHORN
BETTY HILKER
~~ALTHEA HILL~~
CATHERINE KELLER
VIRGINIA KLOTZLE
ELIZABETH SCHER
ELISABETH SCHULZ
ALICE WHITEHOUSE

Organ
DOWELL McNEILL

Voice
ELEANOR DAVIS
ELIZABETH GOLDEN
DOROTHY RICHARDS

Violin
~~RUTH AUSTEN~~
~~BASIL FRANGOULIS~~

Violoncello
~~NORMA OLSON~~

Clarinet and Saxophone
NORMAN CARREL

Accordion
SAMUEL STELLA

OPPORTUNITIES FOR STUDY

The courses of study at the New England Conservatory of Music are carefully planned to meet a great variety of demands for specialized musical education. Each maintains a consistent balance between the major interest and those subjects which contribute directly or indirectly to the broadening of musicianship.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time and effort to instrumental or vocal study, the Diploma courses provide the most essential supplementary musical studies, with a minimum of the academic, to furnish the preparation necessary for his particular career. Qualified students may complete one of these courses in three years.

A solid grounding is provided in musical theory, but this training is constantly linked with its application to the practical side of music. Intensive work in ear-training, rhythm, and sight-singing is given in the solfège classes, which parallel the work in counterpoint and harmony during the first two years, so that the student may be enabled to hear what he writes, and to develop a practical, not merely a theoretical sense of rhythm and musical phrasing. The study of sixteenth century counterpoint, based on the works of the masters themselves, is made the first basis for an understanding of the structural side of music. A study of harmony follows, simplified by the principles already acquired, and clarified by almost immediate reference to the works of the past. In the more advanced Harmony 3, and the class in Theory, further application is made of the procedures which have been studied in detail to the great literature of music: the chorales and fugues of Bach, the sonatas of Beethoven. The laws of acoustics, principles of orchestration, and other matters important to the musician are also dealt with. The course in the History of Music offers a survey of the entire field of music, generously illustrated by recordings.

Special supplementary work is planned according to the major field. For pianists there are classes in sight-playing, ensemble-playing and accompaniment. In the Pianoforte Class a large repertoire of the literature is presented and discussed from the particular standpoint of the student-pianist. Piano students are also provided actual experience in the Pianoforte Normal course in the supervised teaching of young pupils. — For organists there are special courses in choir-training which include the study of the history of church music. The class in keyboard harmony, the organ class in which students meet together to discuss general problems and to seek further into the literature of the instrument, and the course in choral conducting are all of practical value in training for future positions. — For singers there are language courses especially adapted to their needs, and

in addition the student is given supervised training in the difficult art of vocal teaching. Students may avail themselves of the course in operatic singing and acting. — Performers on orchestral instruments are provided with an intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and in Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. For wood-wind instrument players there is extensive training in chamber music, with and without pianoforte; and for the brass instruments, training in small groups in the Brass Ensemble class. All orchestral players become acquainted with a large section of the literature through the Orchestral Reading class, and are given opportunity to perform many works, both classic and modern, in the Conservatory Orchestra.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with its literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias.

ADVANCED DIPLOMAS

The Advanced Diploma courses offer students who have particular talents as soloists or ensemble-players opportunity to concentrate still further on their instrumental work. One requirement is the presentation of a complete public recital.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one. At the Conservatory the degree courses may be completed by qualified students in four years. These courses meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member. Students holding the degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and Sciences in Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded. Counterpoint 3, based on the previous

study of tonal harmony, leads to the writing of fugues. Musical Form and Contemporary Music are advanced courses, studying both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in English Composition and Speech, and in English Literature, as well as courses in European and American History and Government, Physics (dealing with this science particularly as it relates itself to music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building, by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses, being very similar to those demanded for the Soloist's Diploma, including the public solo recital. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may also major in Ensemble-playing. Students may be admitted to a major in Research, substituting the writing of a thesis for a portion of their instrumental work during the senior year.

A special course is planned for Composition majors. Most of the major work is done in private lessons, since this is felt to be the only way in which true individuality may be developed in each student.

The School Music course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states who take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on school music teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and orchestra — all phases of musical experience necessary to teach the various branches of music in public grade or high school — are included in this course. The actual teaching experience in public schools in the vicinity of Boston further prepares the student to be ready on graduation for the duties of a school position. In addition to the many courses on musical subjects and the applied music, there are the 45 semester hours of academic work (English, 12; History, Government, Sociology, 12; Physics, 6; Psychology, 3; Fine Arts, 6; Language, 6); and the 23 hours of professional subjects (Principles and Problems of Education, 6; Music in the Elementary Schools and Secondary Schools, 8; Psychology, 3; Practice Teaching, 6) required by many state boards.

MASTER'S DEGREE

The degree Master of Music may be earned by students who possess the equivalent of the New England Conservatory Bachelor's degree, and who are able to meet the requirements, including a serious piece of research and other supplementary subjects which are planned so as to contribute to the carrying out of the main work. This work may be done in a number of different fields, but must be concentrated very closely on musical subjects.

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity to take advantage of any of the many branches of musical instruction, by pursuing one or more of the subjects offered. Students with professional ambitions may wish to concentrate in a particular field, without necessarily following a complete course leading to a diploma or degree. Others who are already engaged in a professional career may wish to obtain new ideas which will strengthen their abilities or musicianship. Amateurs who derive pleasure from music as an avocation may increase their capacity as performers, and become more widely acquainted with the literature they most enjoy. Beginners of all ages may obtain the type of instruction which will help them to achieve their ambitions, in whatever direction they may lie: whether in performance, arranging or composition, or by so increasing their knowledge of music as to obtain more pleasure therefrom as listeners. The large faculty of the Conservatory provides a wide variety of particularized instruction which will fit all demands. Many subjects which are pursued in classes are of interest to outsiders, and may be attended by anyone who may profit from them. Special students are not subject to the scholastic requirements for entrance prescribed for full-course pupils. Members of the administrative staff are always glad to furnish advice to all special students, and to inform them of the various courses which may be of interest and value to them. All special students are eligible to all the general advantages and privileges of the Conservatory.

Special students may arrange through the Registrar to take as many or as few private lessons in any subject as they may desire. No less than a semester of class instruction may be registered for, however.

All students of the Conservatory who are qualified, whether special or full course students, are welcome to membership in the Conservatory Orchestra, the Orchestral Class and the Conservatory Chorus; to appear in Student recitals and to profit by the many additional advantages resulting from the association of many students and teachers in the varied branches of the musical art. The privilege of making excellent recordings at a very low charge, which is given to all students registered at the Conservatory, has proven of great value to many. Students working for credit are required to make a phono-

graph recording twice a year, which makes a valuable record of their progress.

A Student Handbook is provided with information useful to the student and with regulations which they must follow. It also contains a discussion of the functions of the Board of Faculty Advisers and the Student Council, and other matters of particular importance to the students.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages, with references to section numbers which provide specific information in the 'Sections for Reference' (pages 45-66).

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects' (pages 28-43).

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'.

An **a** following the number of semester hours credit indicates that the class meets during the first semester; a **b** indicates second semester. When no letter is added, the class meets through both semesters.

The courses of study are carefully planned to give a well-rounded education in the student's chosen field. Where the particular abilities of the student justify, certain substitutions may be made with the permission of the Director. (See §§ 6f and 15f for examples.)

CONSERVATORY ADVANCED DIPLOMA COURSES

PIANOFORTE §§ 1a-d, 2-5, 6a-c, e, 18, 24-28

First Year		Second Year (Junior)		Third Year (Senior)	
Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Ensemble Playing	2
Harmony 1	2b	Counterpoint 2	2b	Theory	4
English Fundamentals	4	Pianoforte Sight Playing	4	Pianoforte Normal 2	4
History of Music 1	4	Pianoforte Normal 1	4	Pianoforte Class	2
Stage Deportment	1	Fine Arts Lectures	2	Pianoforte Accompaniment	2
Study Methods	1				
	24		24		24

ORGAN §§ 1a-d, 2-5, 6a-c, e, f, 20, 22a, 24-28

Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Choir Training	4
English Fundamentals	4	Liturgical Music	4	Fine Arts Lectures	2
History of Music 1	4	Conducting 1	2	Organ Class	2
Stage Deportment	1	English Literature Lectures	2	Keyboard Harmony	2
Study Methods	1	Organ Class	2		
	24		24		24

CONSERVATORY DIPLOMA COURSES (*Continued*)

VOICE §§ 1a-d, 2-5, 6a-c, e, f, 20, 22a, 24-28

Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	History of Music 1	4
Counterpoint 1	2a	Harmony 2	2a	German	6
Harmony 1	2b	Counterpoint 2	2b	English Fundamentals	4
Italian	6	Vocal Normal 1	4	Vocal Normal 2	4
French Diction	2	French	6	Chorus	0
Stage Deportment	1	Chorus	0		
Study Methods	1				
	24		24		24

VIOLIN or other ORCHESTRAL INSTRUMENT §§ 1a-d, 2-5, 6a-e, 21, 22b, 24-28

Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory A	2
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	History of Music 1	4	Ensemble Playing *	2
Orchestra Reading	2	Ensemble Playing *†	2	Instrumental Class: String Class †‡	2
Orchestra	2	English Literature Lectures ‡	2	String Quartet *	2
Stage Deportment	1	Orchestra Reading	2	Woodwind Ensemble †	2
Study Methods	1	Orchestra	2	Brass Ensemble ‡	2
				Conducting 1	2
				Orchestra Reading	2
				Orchestra	2
	24		24		24

* for String Majors † for Woodwind Majors ‡ for Brass Instrument Majors

CONSERVATORY ADVANCED DIPLOMA COURSES

SOLOIST'S DIPLOMA in	PIANOFORTE	§§7, 8, 18, 24-28
	ORGAN	§§7, 8, 19, 24-28
	VOICE	§§7, 8, 20, 22a, 24-28
	VIOLIN or other SOLO ORCHESTRAL INSTRUMENT	§§7, 8, 21, 22b, 24-28
DIPLOMA in ENSEMBLE PLAYING		§§7, 9, 24-28

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE §§10, 11a-d, g, 12-14, 15a-c, e, f, 18, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Counterpoint 3	4
Harmony 1	2b	Counterpoint 2	2b	Pianoforte Sight Playing	4	English Literature	6
Fine Arts	6	History of Music 1	4	Ensemble-Playing	2	Language	6
English Composition and Speech	6	Theory	4	History of Music 2	4	Ensemble-Playing	2
Stage Deportment	1	Physics or Psychology for Teachers	6	Pianoforte Class	2		
Study Methods	1			Keyboard Harmony	2		
	30		30		30		30

Continued on the next page

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Courses Leading to the Degree BACHELOR OF MUSIC (Continued)

ORGAN §§ 10, 11a-d, g, 12-14, 15a, b, e, 19, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
English Composition and Speech	6	Theory	4	Choir Training	4	Language	6
Fine Arts	6	History of Music 1	4	Physics or Psychology for Teachers	6	Organ Class	2
Stage Deportment	1	Liturgical Music	4				
Study Methods	1	Organ Class	2				
	30		30		30		30

VOICE §§ 10, 11a-d, g, 12-14, 15a, b, e, f, 20, 22a, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	English Literature	6
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Fundamentals	4	Theory	4	German	6	Opera Class	6
Italian	6	History of Music 1	4	Opera Class	4	Chorus	0
French Diction	2	French	6	Chorus	0		
Stage Deportment	1						
Study Methods	1						
	30		30		30		30

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ 6f, 10, 11a-d, g, 12-14, 15a-c, e, 21, 22b, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	Physics or Psychology for Teachers	6	History of Music 2	4
English Composition and Speech	6	Theory	4	Ensemble-Playing*		English Literature	6
History of Music 1	4	Fine Arts	6	Woodwind Ensemble†	2	Ensemble-Playing*	
Stage Deportment	1	Orchestra Reading	2	Brass Ensemble‡		Woodwind Ensemble†	2
Study Methods	1	Orchestra	2	String Quartet*	2	Brass Ensemble‡	
Orchestra Reading	2			Conducting 1 †‡		Orchestra	2
Orchestra	0			Orchestra Reading	2		
				Orchestra	2		
	30		30		30		30

* for String Majors † for Woodwind Majors ‡ for Brass Instrument Majors

COMPOSITION §§ 10, 11a, b, e, g, 12-14, 15d, 22c, 24-28

Two Instruments	8	Major	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4	Contemporary Music	4
Harmony 2	2a	Theory	4	Musical Form	4	Conducting 3	2
Counterpoint 2	2b	Instrumentation	4	History of Music 2	4	English Literature	6
English Composition and Speech	6	Fine Arts	6	Physics	6	Language	6
History of Music 1	4	Instrumental Class	2	Composition Class	2	Composition Class	2
Instrumental Class	2	Conducting 2	2	Instrumental Class	2	Elective	2
Conducting 1	2						
	30		30		30		30

Continued on the next page

Courses Leading to the Degree BACHELOR OF MUSIC (Continued)

SCHOOL MUSIC §§ 10, 11a-c, f, 12-14, 15e, 23, 24-28

Instrument	4	Instrument	4	Instrument	4	Instrument	4
Solfège 1	4	Solfège 2	4	Harmony 3	4	Practice Teaching	6
Counterpoint 1	2a	Harmony 2	2a	Sociology	6	Conducting 3	2
Harmony 1	2b	Counterpoint 2	2b	Principles and Problems of Education	6	English Literature	6
English Composition and Speech	6	Psychology for Teachers	6	Music in the Elementary Schools	4	Instrumentation	4
Language	6	Conducting 1	2	Music in the Secondary Schools	4	Physics	6
History of Music 1	4	European History	3a	Instrumental Class:		Instrumental Class:	
Instrumental Class:		American History	3b	Brass Class	2	Woodwind Class	2
String Class	2	Fine Arts	6	Conducting 2	2	Keyboard Harmony	2
Stage Deportment	1	Choral Class	0	Choral Class	0	Choral Class	0
Study Methods	1						
Choral Class	0						
	32		32		32		32

30
28
30

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Courses leading to the Degree

MASTER OF MUSIC

with concentration in

Historical Research Musical Theory Composition Music Education	§§16, 17, 24-28
Applied Music	§§16, 17a, b, d, 24-28

OTHER SUBJECTS OFFERED

(Not included in outlines of Diploma or Degree courses; See Description of Subjects)

Bibliography and Research
Choral Worship
Conference Courses
Dramatic Technique
English Seminar
Musical Criticism
Musicianship Classes for Children

SCHOOL OF OPERA

Advanced and preparatory classes in repertoire, dramatics, diction, etc.; coaching and conducting; stage direction (see page 43).

SCHOOL OF POPULAR MUSIC

Specialized professional instruction in the various orchestral instruments, pianoforte, and voice; arranging, group performance, problems of the microphone (see page 44). A special folder gives detailed information concerning the three-year courses leading to a diploma, with major in voice, instrument or arranging.

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

Chief political, economic and industrial developments. Social and cultural life. History and principles of the Constitution. Selected Supreme Court cases. The Monroe Doctrine from 1823 to present-day Pan-Americanism. Analysis of cause and effect of wars. Contemporary and post-war problems. Maps, reading of documents, reports.

Miss Taylor — 3 hours weekly, 2nd semester

Bibliography and Research

Training in use of library. Technique or research. Bibliography and methods of modern scholarship. Required of students writing a thesis. (§28j)

Mr. Furness — Conference Course (see page 30)

Brass Class (*See* Instrumental Class)

Brass Ensemble

A study of the performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, proper methods of attack considering the role that the player is performing at a particular point in the piece, are given stress. The group covers, in the course of two years, a large section of the literature, both classic and modern. Each performer has his turn in the various positions in the group, whether 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchestra Reading class in such a way that works that are to be played complete are previously studied in the Brass Ensemble class. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation.

Mr. Coffey — 1 hour weekly

Choir Training

Choir administration and Choir Room technic. The Angican Choral Service, Vernacular hymns of all schools. Methods of vocal training for choir work, including the training of boys' voices. Elementary improvisation. Choir repertory.

Mr. Titcomb — 2 hours weekly

Choral Class 10 M. 12 Tue. + Fri

The Choral Class meets regularly with the Chorus (see below), but devotes an additional hour weekly to the special study of a repertoire of Choral Literature and the principles of Choral Training. Students of Conducting 2 are given opportunity for practical experience.

Mr. Findlay — 1 hour weekly

Choral Worship

A general course of practical training in the singing and direction of Gregorian and Polyphonic music. Open to clergy, choirmasters and all others who are interested in Liturgical Music, its history, administration, and practice in singing and accompaniment.

Mr. Titcomb — 1 hour weekly

The Conservatory Chorus

Chorus 12 T. + F.

Through the regular rehearsals of the chorus, strict training is provided in the fundamental principles of choral singing, including accuracy of reading, clearness of diction, and elasticity of expression. The rehearsals are conducted partly without accompaniment. The repertoire studied includes unaccompanied mediaeval and modern church music; part songs and secular choruses, for women's voices as well as for mixed chorus; also works with orchestral accompaniment.

Mr. Findlay — 2 hours weekly

Composition 10 Th

The chief work in composition, both in the Diploma and in the Degree courses, is carried on in private lessons. Problems of instrumentation are made a part of this work, being thought of as an intrinsic part of the actual creative work. (§15d)

Composition Class 10 Th

A general consideration of problems of form, style and texture, with the work of members of the class forming the basis of discussion. As far as practicable, all chamber music works will be performed for the class; orchestral works of sufficient merit may be performed by the Conservatory Orchestra.

The Director — 1 hour weekly

Conducting 2 Fri, 1 Fri + 11 Fri

1. *Manual technique and the musical and psychological problems of the conductor.* Time-beating in all forms of measure and in all tempi. Analysis of the movements of the hand and stick and the development of expressive gesture. Attack, release, phrasing, fermate, etc. The score from the standpoint of the

conductor. Each student is required to conduct pieces in various styles and to demonstrate a practical grasp of the problems involved. Stress is given to the fundamentals of conducting technique.

Mr. Findlay — 1 hour weekly

2. *Special problems of the choral conductor.* The study of the problems involved in training the chorus. Procedures for developing excellence in tone, quality, blending, intonation and other minutiae. Further study of the conductor's technique with special reference to the chorus, emphasizing score-reading and interpretation. The psychology of the rehearsal. Students in this course are required to attend all rehearsals of the chorus and to conduct or accompany when called upon. Repertoire includes both accompanied and unaccompanied works, most of which are suitable for use with the better grade of choral society and school chorus. Prerequisite, Conducting 1.

Mr. Findlay — 1 hour weekly

3. *Special problems of the orchestra conductor.* The special problems arising from the nature of the various instruments and choirs. Ensemble, balance, score-reading, and interpretation. The psychology of the orchestral rehearsal. Students in this course are required to attend the rehearsals of the orchestral class and to conduct when called upon. Repertoire includes representative symphonic and concert works, most of which are suitable for use with the better grade of amateur and student orchestras. Prerequisite, Conducting 1.

Mr. Findlay — 1 hour weekly

Conference Courses

Individual conference privileges with instructors in the academic and school music departments may be arranged. These conferences are restricted to students concentrating in research. Candidates for the degree Bachelor of Music in Research, and candidates for the Master's Degree are required to carry conference courses in the fields of their theses. (§28j) (See also Bibliography)

Mr. Furness, Mr. Findlay, and others

Conservatory Chorus (*See* **Chorus**)

Conservatory Orchestra (*See* **Orchestra**)

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic, and structural features of twentieth century music, European and American.

Mr. Cooke — 2 hours weekly

Counterpoint

1. (Co-requisite: Solfège 1 or 1x) A study of two-part 16th century model counterpoint, based mostly on the works of Orlando di Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

2 hours weekly, first semester

1x. A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals during the first six weeks, and thus lays a foundation for the work in Counterpoint 1 which immediately follows. (§28k)

3 hours weekly, first semester

2. (Prerequisites: Counterpoint 1 and Harmony 1. Co-requisite: Solfège 2) A continuation of modal counterpoint, in three and four voices, following carefully analyzed models from the great 16th century writers such as Palestrina and Orlando di Lasso.

2 hours weekly, 2nd semester

3. First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

Second semester: Fugue writing. Subject, answer and countersubject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices. 2 hours weekly

Mr. McKinley, Mrs. Mason, Mr. Cooke, Mr. Schwab, and Mr. W. S. Smith

Dramatic Technique

Acting technique coupled with a history of the drama. The class will participate in monthly radio plays, and the aim of the course will be to initiate the student into as many phases of the theatre as possible. (§28k)

Mr. James 4 hours weekly

English Composition and Speech

Writing and speaking for direct effects. Study of modern literary examples. Intensive training and practice in effective writing in all forms, including research. Principles of public speaking and debate. Drill in letter writing and discourse essential to the professional musician.

Mr. Furness 3 hours weekly

English Fundamentals 11 T. + F.

Practical survey of reading, writing, and speaking English effectually. Grammar, punctuation, sentence structure, and fundamental mechanics of correct writing and speech. Reading for thought and for pleasure. Organization and performance of lecture-recitals.

Mr. Furness — 2 hours weekly

English Literature 12 M. 12 T. Th. + 2 F.

English Literature presented with a background of World Literature. Emphasis on development of standard forms. Correlation with history, fine arts, and sociology. Evolution of a democratic ideal. Detailed study of modern writers with special attention to contemporary problems.

Mr. Furness — 3 hours weekly

English Literature Lectures 11 M.

Survey of American Literature, 1630-1940. Lectures. Text assignments. Written and oral reports. Evolution of the American way of life. Study of American culture and national consciousness, emphasizing problems and themes vital to the present.

Mr. Furness — 1 hour weekly

English Seminar

Reading in specialized aspects of literature. Literary criticism and research. Investigation under direction of instructor, culminating in term thesis. Suggested topics: Chaucer; Shakespeare; English fiction; English Literature in the seventeenth century; modern American culture. May count toward Master's Degree.

Mr. Furness — Conference Course (see page 30)

Ensemble-Playing 11 T. 10 T. + Th.

The study of the classic and the modern repertoire of chamber music for pianoforte and stringed or woodwind instruments, including sonatas and trios, quartets, and works for larger combinations, is a refining and educating influence of inestimable value. Each class comprises six pianoforte students and students of stringed and woodwind instruments.

Mr. Keller — 1 hour weekly

European History 3 M. W. F.

Outline of the history of Western Europe from the fall of the Roman Empire to the present time. Social and cultural history to the fourteenth century. Emphasis on varied development of the Renaissance in political theory, art, literature and science. Growth of European national and economic life. International relations.

Miss Taylor — 3 hours weekly, 1st semester

Fine Arts 11 M. 10 T. 3 Th. or 10 M. 11 T. 2 Th.

An introduction to the arts of painting, sculpture and architecture with emphasis upon Ancient Greek, Medieval Christian, European Renaissance Art and Modern Art of the Western World. The aesthetic, functional, social and psychological aspects of the fine arts. Lectures, class discussions, excursions to local museums, reading assignments and the study of photographic material.

Mr. White — 3 hours weekly

Fine Arts Lectures 9 F.

A condensed course for students in the Diploma Course, designed to give an understanding of the aesthetic problems of painting, sculpture and architecture which will be of value in the solution of similar problems related to the art of music.

Mr. White — 1 hour weekly

French 11 T. W. F. 3 T. 2 W. 3 F. 10 T. W. F.

1. Elementary grammar, reading and conversation. Phonetics.

Mme. Rivière — 3 hours weekly

2. Advanced grammar and conversation. Reading of operas. Phonetics.

Mme. Rivière — 3 hours weekly

3. French literature and civilization. Phonetics.

Mme. Rivière — 3 hours weekly

French Diction (preparatory to French 1 and 2)

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language.

Mme. Rivière — 1 hour weekly

German

1. Elementary grammar, translation, composition and conversation. Emphasis on diction through reading and singing German Lieder.

Mrs. Apel — 3 hours weekly

2. Review of grammar. Conversation and German literature with reading and interpretation of important works.

Mrs. Apel — 3 hours weekly

Harmony

1. (Prerequisite: Counterpoint 1. Co-requisite, Solfège 1 or 1x) A study of chord progression and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. The vocabulary includes all triads and seventh chords and their inversions in major and minor keys. Elementary modulations are studied.

2 hours weekly, second semester

1x. A class designed for those unable to attain a mark of C or above in Counterpoint 1. The first six weeks of the course are devoted to drill in the fundamentals necessary for the successful accomplishment of the work of Harmony 1 which follows.

3 hours weekly, second semester

2. (Co-requisite: Solfège 2) Modulation by common chords; the simple chromatically altered chords including neighbor dominant and diminished sevenths, augmented and Neapolitan sixths; utilization of this material, together with the principles for the treatment of dissonance studied in Counterpoint 2, in the harmonization of chorale and other melodies. Extensive analysis of suitable material, especially the great chorale settings of J. S. Bach.

2 hours weekly, first semester

3. Modulation through chromatic sevenths, augmented sixths, and enharmonism; appoggiatura chords; diatonic and chromatic ninths. Application of melodic dissonance, and especially the appoggiatura, to the harmonic style of Haydn, Mozart, and Beethoven. Extensive analysis of the works of these composers, and of chromaticism in general, in the works of Schubert, Chopin, Wagner, Franck, and others. Analytic discussion of the impressionist harmony of Debussy and Ravel, and the so-called polytonal and atonal styles.

Mr. Cooke, Mrs. Mason, Mr. McKinley, Mr. Schwab, and Mr. W. S. Smith — 2 hours weekly

History of Music

1. This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structure of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

2. A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

Mr. McKinley — 2 hours weekly

Instrument (*See* §§18-23)

Instrumental Classes

String Class *Wood-Wind Class* *Brass Class*

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family, as well as to develop a substantial ability in performance on at least one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all important aspects of which are discussed as an integral part of the course.

String Class	Mr. Reasoner	1 hour weekly
Wood-wind Class	Mr. Carrel	1 hour weekly
Brass Class	Mr. Coffey	1 hour weekly

Instrumentation

A study of the instruments of the symphony orchestra and band as regards their characteristic timbres, registers, and technical possibilities, together with the principles and practice of scoring homophonic and polyphonic music, for orchestra in the first semester, and band in the second semester. A further detailed study of the acoustical and mechanical bases of the techniques of these instruments is made, stressing in the first semester the stringed and percussion instruments, in the second, the wood and brass instruments. Through this study the student gains an insight into the problems of the performer as well as an intimate knowledge of the method of tone production and of the system of fingering in all families of instruments studied.

Mr. Findlay 2 hours weekly

Italian

1. Elementary grammar, translation, composition. Composition with emphasis on Italian art and culture. Drill in diction. Singing of Italian text. 3 hours weekly

2. Review of grammar. Readings in Italian literature. Advanced composition and conversation. 3 hours weekly

Keyboard Harmony

Harmonization at the keyboard of simple chorale melodies and folk tunes; playing from the figured basses of Corelli and others; elementary modulation; resolution of chromatic and discordant combinations.

Mr. McKinley, Mrs. Mason, and Mr. Cooke 1 hour weekly

Language (*See* **French, German, Italian**)

Liturgical Music

The Catholic Liturgy and the historical background of Church Music. The Gregorian Modes and notation. The Plainsong of the Mass, Vespers, Compline, and the Solemnities of Holy Week. Practical training in the pronunciation of Church Latin and the correct rendition of Gregorian Chant (Solesmes version). Organ accompaniment of Plainsong. Polyphonic settings of liturgical texts, medieval and modern.

Mr. Titcomb — 2 hours weekly

Major (*See* §§18-21)

Music in the Elementary School

Methods and materials for elementary and grammar grades. A study of the various approaches in the teaching of music to children and of the principles and devices of proven worth in current use, together with detailed study of the more important music series designed for grade schools. This study is conducted by means of assigned reading, lectures, and class discussions, each student being required to demonstrate the various procedures. In correlation with this course occasional visits to various nearby schools are arranged, so that students may observe the classroom work of children under competent teachers. Written reports of such observation assignments are required, and such points observed as have a vital bearing upon excellence in teaching or upon significant trends in music education are discussed in their relation to the work of the course.

2 hours weekly

Music in the Secondary School

The first semester is devoted to a study of the earlier secondary level: i.e., intermediate or junior high school; the second, to the upper secondary level, or senior high school. The course is designed to prepare the student to deal in a practical way with the problems arising from various musical activities of each level. Emphasis is given to procedure and the selection of suitable material for the various types of work desirable in the modern secondary school, including chorus and other vocal ensemble, orchestra, band, and other instrumental ensemble, theory and history courses, operetta preparation and production. As in the course *Music in the Elementary School*, visits to observe teaching and written reports are required.

Mr. Findlay — 2 hours weekly

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later

the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics.

Mr. W. S. Smith — Conference Course (see page 30)

Musical Form

Prerequisite: Theory. An advanced course in the structure of compositions in the larger forms by various composers, both chamber music and orchestral. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems. Quartets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours weekly

Musicianship Classes for Children

Following the trend of modern musical education for children, classes in musicianship are provided under the instruction of a member of the Faculty. The work of these classes is designed to prepare the young student for subsequent entrance into the regular courses offered by the Conservatory. The course includes: training the pupil to comprehend and instantly to feel rhythmical values; teaching the pupil to hear what he sees, as an assistance in memorizing; training the pupil to read and to acquire ability in harmonization at the keyboard; helping the pupil to understand and to express the music he is playing, and so to form a discriminating taste in music. (§28k)

Miss Robards — 1 hour weekly

Opera Classes (*See* **page 43**)

The training for singers in the Opera School is included in the Degree Course with major in voice, but is also available to voice students in the Diploma Course and others. (§§ 6f, 28k).

Orchestra

The Conservatory Orchestra

The New England Conservatory Orchestra of eighty-five members gives an average of six to eight concerts each year, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists.

The programs prepared for concert performance include a large number of standard overtures, symphonies, concertos, and miscellaneous works. Recordings are made of works as they are being played by the orchestra in concert or rehearsal, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

The Director, assisted by Mr. Holmes — 4-6 hours weekly

Orchestral Class

The repertoire is drawn largely from the classics, but includes some later works, especially those for small orchestra. This class is a valuable adjunct to the class in Conducting 3, whose students are required to attend the rehearsals where they are given opportunity to conduct works in which they are sufficiently well prepared.

Mr. Findlay — 2 hours weekly

Orchestra Reading

This class provides intensive training in the art of reading at sight and covers in the course of the year a large number of representative works from the orchestral literature of all periods. The works chosen vary from year to year. They are studied briefly, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and be able to solve them.

Mr. Holmes — 2 hours weekly

Organ Class

A survey of organ literature from the sixteenth century to the present day, with particular reference to the selection of suitable material for church and recital work. An historical study of the tonal design of the organ, and of the problems of registration. A general discussion of style and interpretation.

Mr. McKinley — 1 hour weekly

Physics

Brief survey of the principles of mechanics, properties of matter, force and motion, elasticity. Harmonic motion and waves. Propogation of sound-waves. The acoustics of auditoriums. Physical properties of the usual sources of musical sounds. Musical scales. The mechanism of hearing and the physics of human voice production. The principles of modern electrical methods of transmitting, recording and reproducing sounds. Electrical sound production and electrical musical instruments.

Dr. Hayek — Lectures, 2 hours weekly
Supervised laboratory work, 2 hours weekly

Pianoforte Accompaniment

A study of the art of accompaniment, including the standard repertory both vocal and instrumental. Students will be given opportunity for practical experience in the many student recitals which take place during the year.

Mrs. Girouard — 1 hour weekly

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduates. Problems of interpretation are discussed as they relate themselves

to a wide variety of styles, and many illustrations are given at the piano. This course is open to students taking a minimum of 12 points of other subjects (in which the major may be included) and to all full course students, both Diploma and Degree.

Mr. Webster 1 hour weekly

Pianoforte Normal (*See* § 15f)

1. During two hours each week, student teachers take full charge of the pianoforte instruction of school children between the ages of eight and fifteen years. A general meeting takes place one hour weekly at which a plan of work for the week is laid out, general questions of pedagogy are considered, and the results of the past week discussed and criticised. Student teachers are given opportunities to conduct a general class, which meets also once a week. The following subjects are taught:—

   Musical Appreciation, in which the form, phrasing and the general structure of musical compositions are explained, together with the musical content; *Solfège*, including notation, ear-training, sight-singing and memorizing, rhythm, intervals, and scale and chord formation; *Rhythmic drill*, in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given each week.

Mr. Henry Goodrich, Supervisor 4 hours weekly

2. As in the first year, students take full charge of the instruction of school children during two hours weekly throughout the year. Teachers' meetings for the planning of the work take place one hour weekly and as in the first year there is a general class for the second year teachers, meeting one hour weekly.

Mr. Henry Goodrich, Supervisor 4 hours weekly

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable repertoire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Gibson 2 hours weekly

Practice Teaching

For School Music Majors. Teaching, under regular school conditions, of classes of children from primary through secondary school age in various musical activities, including singing, playing, and listening, and at the secondary level, the study of theory and history of music. This work is done in the public schools of the nearby City of Newton under the supervision of the Director of

Music Education and the members of his staff, the Principals and co-operating teachers of the various schools to which student-teachers are assigned, and the Supervisor of the Conservatory's Division of School Music. Attendance is required at a weekly seminar session and frequent individual and small group conferences. Student-teachers are required to teach a minimum of sixty clock hours each semester.

Mr. Remley — Weekly teaching assignments, followed by a seminar session at the Library of Teaching Aids in Newton.

Principles and Problems of Education

This course is an introduction to the general field of education. It deals with the role of education in society and the importance of the teacher in the educational organization. A study is made of the many factors which contribute to the development of a good teacher and the psychological principles involved in good classroom technique.

Mr. Gilmore — 3 hours weekly

Psychology for Teachers

This course deals with the chief factors and principles of modern scientific psychology. It introduces the student to such psychological problems as individual differences, intelligence, personality development, motives, emotions, the laws of learning, and neurotic personality. How psychological principles operate in personal and social problems is also shown.

Mr. Gilmore — 3 hours weekly

Sociology

This is a study of the various forms of social relations such as group behavior, folkways, mores, family, and various social institutions. A study is made of the various influences that mold different patterns of society. Social problems such as poverty, marriage, delinquency, and disease will be discussed. An attempt is made to show the relationship between education and the problems of modern society.

Mr. Gilmore — 3 hours weekly

Solfège

1. Prerequisite: Passing of test in fundamentals of music (§1d). This course is divided into two main divisions: (1) sight-singing; (2) ear-training. The sight-singing and ear-training are conducted in such a way as to parallel the work in *Counterpoint 1* and *Harmony 1*. Melodic dictation in one and two parts. A study of rhythmic formulas and their accurate realization in singing and in practical instrumental performance, together with their notation. The alto and tenor clefs. The second

semester leads to the recognition of the simpler chords and their inversions, and the ability to take from dictation melodic lines of some complexity. Ear-training records are provided. Great stress is placed on the practical application of the skill acquired, both in rhythmical precision and auditory perception, to the problems of instrumental sight-reading.

Mr. Schwab, Mr. and Mrs. Dufresne — 2 hours weekly

1x. A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals, and prepares the student to enter Solfège 2 at the beginning of the following year. (§28k)

Mr. Schwab, Mr. and Mrs. Dufresne — 3 hours weekly

2. A continuation of Solfège 1 or 1x, paralleling the work in Counterpoint 2 and Harmony 2. More advanced dictation and ear-training, as well as more complicated sight-singing, including transposition by clef and otherwise, preparatory to score reading.

Mr. Schwab, Mr. and Mrs. Dufresne — 2 hours weekly

Stage Deportment

Training in preparation for public appearance, not only as performer, but as speaker. An important aim of the course is to give the student an easy, effective manner on the platform as well as in his day to day social contacts.

Mr. James — 1 hour weekly, one semester

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc., are also studied. The problems of intonation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel — 1 hour weekly

Study Methods

This course attempts to improve the work and study habits of the student. Much time is spent on the improvement of his reading skills. The student is shown how to improve his vocabulary, speed, and comprehension of reading. He is also shown how to improve his general efficiency by learning how to organize his work and eliminate unnecessary, distracting habits. Principles of psychology as they apply to teaching are also discussed.

Mr. Gilmore — 1 hour weekly, one semester

Theory

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Acoustics. Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's pianoforte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith — 2 hours weekly

Theory A

This course is planned to give a wide perspective of the various forms into which musical composition flows. A study of the shorter forms as well as sonata form, including the analysis of many of the preludes and fugues of Bach's Well-Tempered Clavichord, and Piano Sonatas by Beethoven.

Mr. W. S. Smith — 1 hour weekly

Vocal Normal (*See* §15f)

1. After preliminary lectures and demonstrations, each student teacher is assigned voice pupils to teach, 2 hours a week, during the ensuing year under the direction of the supervisor, who attends the classes personally and gives suggestions and criticisms. Lectures each week prepare the student teachers to understand and deal effectively with the problems of teaching singing, vocal physiology and psychology. Student teachers prepare their pupils for a recital toward the end of the year.

Mr. Pearson — 3 hours weekly

2. Practical experience in teaching as in the first year, under supervision. Teacher's meetings, conferences, occasional lectures, observation of teaching, demonstrations and outside reading on methods, teaching material and graded vocal literature. Student recitals. Thesis, covering two years' work.

Mr. Pearson — 3 hours weekly

Woodwind Class (*See* **Instrumental Class**)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic

and modern, which he may enjoy during his professional career.

Mr. Panenka 1 hour weekly

OPERA SCHOOL

Under the direction of Boris Goldovsky

The aim of the Opera School is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production. Opera - 7-10 F. 1-3 S.

Training for Singers

1. *Advanced Class of Opera*

   A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

2. *Preparatory Class of Opera*

   Vocally less advanced students will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

Training for Operatic Leadership

3. *Coaching and Conducting*

   A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

4. *Stage Direction*

   A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming and make-up.

   Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera School.

Lecture Course

Mr. Goldowsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera School will be required to attend this course, for which they will pay no additional fee. The course will also be open to the general public. (§28k)

SCHOOL OF POPULAR MUSIC

Ruby Newman, *Supervisor*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a school of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Three three-year courses are available, in voice, instrumental performance, and in arranging, leading to a diploma (*See* special folder).

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Students who are sufficiently advanced technically will have the additional advantage of practice in instrumental groups of varying size, each affording practical experience.

Arranging for orchestra in the best contemporary styles of popular music is a field with increasing professional possibilities, yet one in which it has been difficult to obtain thorough instruction. The Conservatory is in a position to provide a solid foundation in theoretical training, together with a special course in instrumentation under the instruction of an expert professional arranger. The student will have opportunity to hear his orchestrations performed.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

An illustrated folder containing detailed information concerning courses and instructors will be furnished to all interested upon receipt of a request addressed to the Conservatory.

SECTIONS FOR REFERENCE

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English	Latin or modern foreign languages
Mathematics	History or Science

b. An official transcript of record must be filed in the office of the Dean upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean before the first day of registration in September.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Each student is required to take a test in fundamentals of music. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to recognize two-note intervals and short melodic patterns within the range of an octave.

Note: Students who are unable to pass this test in fundamentals may enter the Solfège 1x class, which meets three times a week and which aims to prepare the student for entrance to Solfège 2 at the beginning of the following year, and the class in Counterpoint 1x. (§28k)

Students are also required to take an intelligence test.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only (§28f). These examinations will be given at the beginning of the academic year. Students wishing to take these examinations must apply to the Dean before the opening of registration in September, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

d. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a diploma.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.
b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.
c. In addition to all other requirements, candidates may be examined in Solfège, sight-playing, and keyboard harmony at each of these examinations.
d. Under §§18-21, *Instrumental Requirements*, will be found special information regarding the repertoire necessary for entrance to the Junior year, Senior year, and for graduation.
e. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean at the beginning of that school year, and in no case later than six days after the beginning of the first semester.

Section 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First year.
b. Passing of the Junior Examination, a demonstrative examination in the major, which takes place toward the end of the First year or soon after the opening of the first semester of the following year.

Section 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First and Second years.
b. Passing of the Senior Examination, a demonstrative examination in the major, which takes place toward the end of the Junior year.
c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior Examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement.

Section 6

Requirements for Graduation

a. Completion of all prescribed supplementary subjects (§24a, *D*)
b. Passing of the Final Examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.
c. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, of which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be prescribed which must be performed by the candidate after two weeks' study without the aid of the instructor.
d. Special Requirements for Violin and other Orchestral Majors.
   1. All advanced students may be required to play in the Conservatory Orchestra or the Orchestral Class.
   2. Advanced violin, viola, and violoncello students may be required to attend Ensemble class for one or more years in addition to credit requirements.

3. Wind instrument players may be required to attend the Woodwind or Brass Ensemble Class one or more years in addition to the requirement for credit.

e. All students working for instrumental or vocal credit toward a Diploma are required to make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

f. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director. Voice majors may be permitted to take Opera Class as part of the requirement for graduation where a justified substitution can be found.

ADVANCED DIPLOMA COURSES

Section 7

Requirements for Admission

a. Possession of a New England Conservatory Diploma, or its equivalent, with a major in the field in which the candidate desires the Advanced Diploma.

b. Recommendation of the instructor in the major field.

c. Passing of a demonstrative examination before an examining committee at the beginning of the academic year.

Section 8

Requirements for a Soloist's Diploma

a. *Not less than one year* of intensive study of the Conservatory.

b. An artistic and authoritative public performance with orchestra, and, in the case of instrumentalists, in ensemble.

c. Presentation of a complete recital, not later than the second Saturday in May.

d. Completion of such additional work in supplementary studies as the Director may prescribe, with no mark lower than C.

e. Completion of the special requirements prescribed for each course (c in §§18-21), and of requirement in §6e.

f. Passing of a demonstrative examination, conducted by the Director, and at least three other members of the Faculty.

Section 9

Requirements for the Diploma in Ensemble-playing

a. The requirements listed above under §§6a, 8a, d, e, f.

b. The student must have attended the Ensemble class during three full years. Violinists, violists, and violoncellists must have also attended the Quartet class during two full years.

c. Performance in the weekly recitals of a wide repertoire of ensemble music suitable to the candidate's instrument, including trios, quartets, quintets, both classic and modern. A work equivalent in difficulty to one of the Beethoven quartets, Opus 59, or the Brahms Piano Quintet, must be included.

d. A recital of ensemble music, the candidate taking part in each work, to be given not later than the second Saturday in May. The program may include works for various combinations of instruments, or all may be for the same combination.

COLLEGIATE DEPARTMENT

QUINCY PORTER, A.B., Mus. B., Mus. Doc., *Director*

THE FACULTY COUNCIL

THE DIRECTOR } *ex officio*
THE DEAN }
FRANCIS FINDLAY
CLIFTON J. FURNESS, A.M.
GEORGE A. GIBSON
HOWARD GODING
HARRISON KELLER, Mus. B.
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

WALLACE GOODRICH, Mus. Doc., *Director Emeritus*

Section 10

The Faculty Council is empowered to make all decisions relating to the Collegiate Department of the Conservatory.

Courses leading to the degree

BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. Graduation from an accredited high school or its equivalent is required for admission to degree courses, with a creditable record of scholarship. High school graduation is assumed to imply fifteen units of high school work, of which three must be in English, two in foreign languages, one in mathematics (though two are recommended), one in science or history, and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

b. Presentation of an official transcript of record, together with an application for admission to the Degree Course. (Application forms are obtainable at the office of the Dean.) These papers must be presented at the office of the Dean at least two weeks before the beginning of the academic year.

c. Taking of the tests described in §1d.

d. Except in Composition and School Music Courses, the completion of the equivalent of the First year in the Conservatory Diploma Course in the major instrument (§§ 18-21).

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

e. Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfège 1, Counterpoint 1, and Harmony 1.

f. School Music majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each. A deficiency in this requirement must be made up by work in applied music in addition to that required in the outline of the course.

g. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

Section 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

c. Credit will be given for academic subjects prescribed in the course a student intends to pursue, and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

e. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

f. The regulations of §2 apply also to the Degree courses.

g. Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year or years, with not more than one failure.

b. Passing of a demonstrative examination before the Faculty Council, taking place at the end of each of the first three years of the course. The Council's decision as to the placement of each student in the course is based not only on the result of the foregoing examinations, but also on the student's record.

Section 14

Requirements for Graduation

a. Completion of all course requirements. (§24a, *D*)

b. Recommendation of the Faculty Council as a result of the final examination conducted by the Council.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, or Violin or other Orchestral Instrument:

   1. Completion of prescribed repertoire.
   2. An individual recital to be given not later than the second Saturday in May.
   3. Performance of a solo work or equivalent with the Conservatory Orchestra.

b. For majors in Musical Research, Criticism, or Aesthetics:

   1. During the Senior year special work will be assigned to replace a portion of that emphasizing repertoire and solo performance required of those majoring in an instrument or voice.
   2. The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his proposed thesis at the beginning of the Senior year.
   3. The candidate must pursue the course in Bibliography and Research as part of his major, in addition to the supplementary subjects prescribed for the final year. (§28j)
   4. Presentation of a completed thesis for the approval of the Faculty Council not later than April 1 of the final year. The completed manuscript must be presented to the Supervisor of Academic Studies by March 15.

c. For majors in Ensemble-playing (Pianists or String players)

   1. Instrumental requirements of §§ 18c, 21c.
   2. Requirements of § 9, b, c, d.

d. For majors in Composition.

The candidate must submit to the Director on or before May 1st, of the Senior year, the following:

1. A motet in three or more parts to Latin words.
2. A madrigal in four or more parts to English words.
3. A two-part invention.
4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.
5. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
6. A serious work for full orchestra, requiring not less than twelve minutes for performance.
7. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

e. All students working for instrumental or vocal credit toward a Degree are required to make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

f. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director. Students majoring in Pianoforte may be permitted to take Pianoforte Normal as part of the requirement for graduation. Voice majors may take work in Vocal Normal where a justified substitution can be found.

Courses leading to the degree

MASTER OF MUSIC

Section 16

Requirements for Admission

a. Possession of a Bachelor's Degree from a college or music school of recognized standing. The course leading to this degree must have been the equivalent of the course prescribed by the New England Conservatory for the degree Bachelor of Music, as regards:

1. Subjects pursued and degree of advancement.
2. Approximate proportion of musical subjects to academic work.
3. Total number of semester hours.

Note: The Bachelor's Degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding a

Bachelor's Degree which does not fulfill the requirements of the Conservatory, will be given opportunity to complete these requirements at the Conservatory before admission to the Master's Course.

b. Application for admission, to be submitted to the Director not later than September 1 preceding the academic year in which the candidate desires to enter the course. Application must be made upon the form provided for the purpose by the Conservatory, and must be accompanied with an official transcript of college record.

c. One or more comprehensive examinations in musical subjects (except applied music) may be required of candidates entering the Conservatory from other schools or colleges. Academic subjects, so far as they conform to Conservatory requirements for the Bachelor's Degree, will be given appropriate credit without examination.

d. Except in the field of Composition, submission in writing of a plan of study, including the title of thesis, to the Faculty Council. Composition majors must submit a plan of study, and a statement of their proposed creative work.

e. Examination in applied music by the Faculty Council, who will determine whether the entire record warrants the candidate's admission to the course.

f. Approval by the Faculty Council of the subjects proposed, and of the thesis (both title and subject matter), or proposed creative or applied work.

Section 17

Requirements for Master's Degree

a. **At least one year** of intensive work at the Conservatory. For students majoring in applied music, two years are almost invariably the minimum required; the student must fulfill requirements in repertory considerably in advance of those required for the degree, Bachelor of Music (§§18-21), and must present a recital containing major works, both classical and modern.

b. Completion of four full subjects, each giving a minimum of four semester hours credit (approved as above §16f), and of a Conference Course in case of a major requiring a thesis, with a course mark not lower than *B* in each subject.

c. Submission of the thesis to the Faculty Council, not later than May 1st. The final manuscript must be presented to the Supervisor of Academic Studies by April 15.

d. Approval of the thesis by the Faculty Council, and the passing of an oral examination, given by them. A demonstrative examination must be passed in the case of a major in applied music.

INSTRUMENTAL REQUIREMENTS

Section 18

Pianoforte Majors

a. Before admission to the Junior class of the Conservatory Diploma course, or to the Freshman year of the Degree course, a student must have studied the fundamentals of pianoforte technique (finger exercises, scales, trills, arpeggios), and studies by Czerny or the equivalent; two and three part Inventions, and easier selections from the Suites and the Well Tempered Clavichord by Bach; movements of sonatas by Mozart, Haydn, and Beethoven; and compositions of the romantic and modern schools.

Note: Special requirements for Junior Examinations or entrance to the Freshman year of the Degree course: Candidates must be prepared to play in 16th notes all major and minor scales, and the chromatic scale, through four octaves, hands together, at a tempo: quarter note equals 120; all major, minor and augmented arpeggios, in all three positions, through four octaves, hands together, at a tempo: quarter note equals 96; and three pieces of the student's choice.

b. Before graduating from the Diploma course, or entering the Junior year of the Degree course, the student is required to have studied a repertoire averaging eight pieces by composers in each of the following groups:

1. Bach, Handel, Scarlatti, Rameau, Couperin
2. Mozart, Haydn, Beethoven
3. Schubert, Mendelssohn, Schumann, Chopin, Liszt
4. Brahms, César Franck, Debussy, and composers of the modern school.

Note: For entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the following are required: All major, minor, and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through four octaves, tempo: quarter note equals 96; and scales in octaves for both hands at a tempo: four sixteenth notes equal 72.

c. Candidates for the Soloist's Diploma and for the Degree Bachelor of Music with concentration in pianoforte must have studied, in addition to a more extensive and advanced repertoire, one concerto from each of the following groups:

1. Bach, Mozart, Beethoven, Haydn.
2. Schumann, Chopin, Mendelssohn, Grieg, Rubinstein.

3. Saint-Saëns, G minor or F major; Liszt, E flat major; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; Rimsky-Korsakov, or other works of equivalent importance.

INSTRUCTORS

HOWARD GODING**

MARGARET CHALOFF
CHARLES F. DENNEE
KURT FISCHER
GEORGE A. GIBSON
MARIE A. GILLET
HENRY GOODRICH
ANNA S. LOTHIAN
MARGARET MASON
LUCILLE MONAGHAN
NORINE ROBARDS
DONALD SMITH
RICHARD E. STEVENS
BEVERIDGE WEBSTER
SUSAN WILLIAMS

Section 19

Organ Majors

This course is designed to provide the student with a solid technical foundation in preparation for both church and recital work; a knowledge of the underlying principles of registration, including the adaptation of foreign registrational schemes to American organs; a study of the problems involved in the playing of piano and orchestral accompaniments upon the organ; keyboard harmony and improvisation.

a. At the examination for entrance to the Junior class of the Diploma course, or Freshman year of the Degree course, the student must be prepared to play a selection of the grade of difficulty represented by the Prelude and Fugue in C major by J. S. Bach (Peters Edition, Book 1, No. 1), or the Sonata in C minor (No. 2) by Mendelssohn.

b. Before graduating from the Diploma course, or entrance to the Junior year of the Degree Course, a repertoire of not less than 20 pieces drawn from two groups, as follows, must have been studied:

   1. Works of J. S. Bach, 10 pieces: including a movement of a Trio Sonata, two or three Chorale Preludes from Peters Edition, Book VI or VII, and the larger Preludes and Fugues. Of the latter a Prelude (Fantasie, Toccata, etc.) with its Fugue counts as two pieces.

   2. 10 pieces, including at least one by each of the following composers: Rheinberger, César Franck, Widor, Vierne, Karg-Elert, Reger. Individual movements, exclusive of the easier slow movements, of sonatas and symphonies each count as one piece.

c. For the Degree or Soloist's Diploma, the candidate must present additional repertoire of comprehensive scope and variety,

** Member of Faculty Council.

at least equal in amount to that required for the Diploma, including complete works representative of the best standards of organ literature.

INSTRUCTORS

HOMER HUMPHREY CARL McKINLEY**

Section 20

Voice Majors

This course is designed to give the student a thorough understanding of the voice and its management; a mastery of breathing and breath-control through correct method of vocalization which is an essential element of Italian music; and appreciation of representative vocal styles and the ability to perform in a musicianly manner an extensive repertoire of Italian, French, English and German vocal music.

a. Before admission to the Junior year of the Diploma course, or the Freshman year of the Degree course, the student must have studied the vocal instrument with attention to breathing, breath-control, coordinated management of diaphragm and resonance chambers. He must give satisfactory evidence of the ability to apply the principles of correct tone production, quality and management of scales, studies and songs of Handel and early classics.

b. For graduation in the Diploma course, and before entering the Junior year of the Degree course, the student must prepare a minimum of four songs each in Italian, English, French, and German; arias from standard operas in each of the four mentioned languages; a church repertoire of songs and oratorio airs. The performance of this repertoire must show an understanding of and familiarity with the correct styles, including recitative.

Note: Before entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the student must have a working knowledge of such vocal techniques as the trill, messa di voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lutgen, Concone 15 and 25, Aprile, Righini and such selections from the classics by Bach, Mozart, Gluck, Rossini, Haydn, and Handel as bring into play the foregoing techniques. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with special attention to recitative. His record book must show a considerable repertoire of Italian and English songs, Italian arias of medium difficulty, and simple French songs.

** Member of Faculty Council.

c. Candidates for the Soloist's Diploma and for the Degree of Bachelor of Music with concentration in voice, in addition to increasing the foregoing repertoire with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare an appropriate part of an oratorio such as Handel's *Messiah*, Mendelssohn's *Elijah*, Bach's *Passion of St. Matthew* or *St. John*, or Haydn's *Creation*.

INSTRUCTORS

WILLIAM L. WHITNEY**

ALICE GIROUARD
PERCY F .HUNT
GLADYS MILLER
CHARLES PEARSON
MARIE POUTIATINE
ALICE H. STEVENS
MARIE SUNDELIUS
CLEORA WOOD

Section 21

Violin and other Orchestral Instrument Majors

Violin

a. Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: three octave scales and arpeggi; Caprices by Rode, Kreutzer, Fiorillo; Concerto by Mozart in A or D major, or equivalent.

b. Requirements for graduation from Diploma course, or entering Junior year of Degree course: scales in thirds, octaves, and tenths; Caprices by Dont, opus 35; Studies by Gaviniés; Concertos by Bach, Mendelssohn, Bruch, Rode, Mozart, Saint-Saëns, Wieniawski.

c. For graduation from Degree or Soloist's course: Caprices by Paganini, Sauret, Wieniawski; Solo sonatas by Bach; Concertos by Beethoven, Brahms, Tchaikovsky, Glazounov, Sibelius, Prokoviev; Symphonie Espagnole by Lalo.

INSTRUCTORS

HARRISON KELLER**

FRANCES BROCKMAN
PAUL FEDOROVSKY
VAUGHN HAMILTON
EINAR HANSEN
ALFRED KRIPS
JOHN D. MURRAY
RAYMOND ORR
CARL PEIRCE
ROLAND C. REASONER

Viola

The requirements are similar to those of the violin course, preparing for solo performance or for membership in a symphonic orchestra.

INSTRUCTOR

GEORGES FOUREL

** Member of Faculty Council.

Violoncello

a. Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: Lee's Method; major and minor scales in two octaves; Studies by Dotzauer; Technical exercises by Feuillard and Cossman; Pieces by Schubert, Lully, Haydn, Exaudet.

b. For graduation from the Diploma course, or entering the Junior year of the Degree course: scales and arpeggi in three and four octaves; bowing technique by Sevçik-Feuillard; Studies by Dotzauer, Grützmacher, Duport, Popper; Suites for Violoncello alone by J. S. Bach; Concertos by Romberg, Davidoff, Servais, Popper, Goltermann; Sonatas by Cervetto, Sammartini, and Bréval.

c. For graduation from the Degree or Soloist's course: scales in thirds and sixths and octaves; Studies by Popper, Grützmacher and Piatti; Concertos by Saint-Saëns, Lalo, Haydn, Dvoràk, d'Albert, Schumann; Sonatas by Locatelli and Boccherini; Concert pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

INSTRUCTORS

ALFRED ZIGHERA VIRGINIA STICKNEY

Contrabass

a. Before entering the Junior year of the Diploma course, or the Freshman year of the Degree course, students must have completed the following:

Nanny: *Complete Method;* Scales in major and minor keys in one and two octaves; Technique of the fingers and bow; scales in thirds and octaves; *32 Studies* by J. E. Stork; Rougnon, *Fantaisie;* Verrimst, *Concertino;* Chapius, *Fantaisie Concertante.*

b. Before graduation from the Diploma course, or entrance into the Junior year of the Degree course, the student must have studied:

Nanny: *24 Studies from Symphonies; Studies from Kreutzer and Fiorillo; 20 Etudes de Virtuosité; Verrimst, 1er et 2me Morceau de Concours;* Büsser, *Pièce en Ut;* Ratez, *Theme, Variations and Fugue;* Richard Strauss, *Symphonic Poems;* Concertos by Dragonetti, Stork. Rivier, *Pièce en Ré;* Ratez, *Fantaisie.*

c. Before graduating from the Degree or Soloist's course, the following repertoire must have been studied in addition to the foregoing:

Nanny: *10 Caprices;* Bille, *24 Caprices;* Nanny-Vidal, *Concert Etudes* transcribed from J. S. Bach's *Suites for Violoncello;* Concertos by Koussevitzky, Bottesini, Nanny.

INSTRUCTOR

GEORGES MOLEUX

Harp

a. Before entering the Junior year of the Diploma course, or the Freshman year of the Degree, the following must have been studied: Technical exercises by Victor Coeur, Holy (part 1); Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tourier, Zabel.

b. For graduation from the Diploma course, or entrance to the Junior year of the Degree course: Technical exercises by Victor Coeur, Holy (part 2); Etudes by Bochsa, Nadermann; Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Saint-Saëns, Tournier; Solos with orchestra by Dubois, Pierné, Tournier, Widor; Ensembles with harp.

c. For Soloist's Diploma or for graduation from the Degree course: Etudes by Bochsa, Dizi, Czerny-Vitzthum; Pieces by Albeniz, Bach, Büsser, Couperin, Chopin, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokoviev; Debussy, *Sonata* (with flute and viola); Bax, *Quintet;* Suites by Roussel and Florent Schmitt; Solos with orchestra by Debussy, Ravel, and Handel.

INSTRUCTOR

BERNARD ZIGHERA

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a present member of the Boston Symphony Orchestra. For each of these instruments a careful plan is made for serious and thorough technical study, necessary for the fulfillment of the exacting present-day requirements for soloists and orchestral players. Students receive in the class in Orchestral Reading, and in the Conservatory Orchestra and the Orchestral Class the practical training necessary to fit them for membership in a symphony or opera orchestra of the first rank. They also have the added experience of playing in smaller combinations in the classes in Woodwind and Brass Ensemble. Percussion players are given a thorough training in tympani and in each of the orchestral percussion instruments, including advanced study of vibracussion instruments, and are prepared to take any position in this group.

INSTRUCTORS

Flute
GEORGES LAURENT

Oboe and English Horn
FERNAND GILLET

Clarinet
VICTOR POLATSCHEK

Bassoon
RAYMOND ALLARD

French Horn
WILLEM A. VALKENIER

Trumpet
GEORGES MAGER

Trombone
JOHN W. COFFEY

Tympani and Percussion Instruments
SIMON STERNBURG

Band Instruments

Students may study band instruments not included in the wind section of the orchestra.

Cornet and Trumpet
GEORGES MAGER

Trombone, Alto, Baritone, Tuba and Euphonium
JOHN W. COFFEY

Section 22

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent of two years of piano study before graduation, and must be able to play simple accompaniments of songs with some fluency. Degree students must have the equivalent of three years of piano study, and must be able to accompany songs of medium difficulty with fluency.

b. *Violin and other Orchestral Instrument majors* must have the equivalent of two years of pianoforte study before graduation.

c. *Composition majors* must have considerable proficiency on the piano, and a working knowledge of at least two orchestral instruments, each chosen from a different group, i.e., Strings, Woodwind, Brass, Percussion.

Section 23

School Music Majors

a. Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

b. Before graduation the student must have obtained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

GENERAL INFORMATION

Section 24

Marking System
(Effective September 10, 1943)

a. Marks, which are permanently recorded in the office of the

Dean, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance. Regularity of attendance at all classes is required. The work of students who do not attend classes regularly will suffer, and this will affect the mark of the semester. (See Student's Handbook.) Students who are delinquent in attendance will be summoned before the Board of Faculty Advisers.

A signifies superior ability and achievement.

B shows excellent work. Students obtaining an average of *B* or above are entitled to a place on the Dean's list.

C means satisfactory work and progress—a good passing mark.

D is a low passing mark.*

75% of all grades received by a student in a Diploma or Bachelor of Music Degree Course (figured on the basis of the number of semester hours of credit given) must be *C* or above in each of the following three divisions of his work, otherwise he will not be allowed to graduate:—

1. Supplementary musical subjects and secondary instrumental study.
2. Supplementary academic subjects and professional subjects in the School Music Division (see page 19).
3. The work of the major field.

**D* will not be accepted as a passing mark in any work leading to the Soloist's Diploma.

E denotes a failure and means that the work of that semester must be repeated. Not until this has been done will a student be allowed to begin the next semester's work in the same subject.

b. Special examinations will be given to students who fail to come to the regular examination because of illness for which the student can give certified evidence. The work will be marked "incomplete", but this will be made an automatic *E* at the end of the sixth week of the following semester if the examination has not yet been taken. A mark of "incomplete" may also be given at the discretion of the teacher if the student has failed to hand in required assignments. This mark will again automatically change to *E* if the work is not made up before the end of the sixth week of the following semester.

c. Reports of a student's standing will be sent to parents upon request made to the Dean. Parents will be notified of cases of delinquency in attendance.

Section 25

Honors

a. *Honors* are awarded at Commencement to graduating students in the Diploma and Degree courses who have done superior work in each of the several fields of their course. Information regarding the basis upon which Honors are awarded will be given upon application to the Dean.

b. *Special Honors* are awarded in any supplementary subject to those students who attain the grade of *A* throughout both semesters of the academic year.

c. *Highest Honors* are awarded to the honor student having the highest average grade, in the Diploma and Degree courses.

Section 26

General Regulations

a. All tuition is payable in advance. Arrangements for making payments in installments may be made by consulting the Assistant Treasurer.

b. Students entering classes after the beginning of the semester will be charged for the full semester and must take the necessary number of private lessons to make up the work lost.

c. The Conservatory reserves the right at any time to refuse or to withdraw the registration of any student whose presence may appear detrimental to its interests without being required to give specific reasons for such action, and to refuse to renew the registration of students who have been habitually delinquent in their studies.

d. No refunds will be made for late entrance, lost lessons, or withdrawals.

e. All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, etc., must be attended to not with instructors, but invariably at the business offices.

f. The Conservatory reserves the right to discontinue any class which does not reach a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons (§28l) or take the class another year if it is given.

Section 27

Registration

Registration for the academic year opens annually on the Thursday after Labor Day, but may be arranged at any time prior thereto. While the year is divided into two semesters, students may register

at the beginning of the academic year for the entire year, no re-registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

During the summer vacation, the offices of the Conservatory are open from nine o'clock until five, except Saturday, when they are open from nine until twelve. For information regarding summer instruction, see page 70.

Section 28

Tuition and Fees

a. The tuition fee for a Diploma Course, including all required supplementary subjects but exclusive of private lessons in the major field, is $270 per year. Students are required to take a minimum of one half-hour lesson per week in the major instrument or study.

b. For the course leading to the degree Bachelor of Music the yearly fee for all prescribed subjects (except the private lessons in the major) in all fields except school music, is $330. Students are required to take two half-hour lessons, or one hour lesson per week in their major instrument or study.

c. In the School Music Course leading to the degree Bachelor of Music, including all prescribed subjects (except instrumental private lessons) the yearly fee is $420. Students may limit themselves to one half-hour lesson per week during each year in their instrumental study, providing there are no deficiencies to make up.

d. The fee for phonograph recordings (see §§6e, 15e), $3.00 per year.

e. The registration fee, payable once during each academic year, for all Diploma students and for special students is $2.00; for Degree students, $5.00. Summer registration fee, $2.00 for all students.

f. The fee for each examination for advanced standing is $3.00.

g. The fee for a special examination is $3.00.

h. The fee for the Diploma in any course is $10.00, payable on or before June 10 of the final year; the fee for the Degree is $12.00, payable on or before the same date.

i. The fee for each transcript of students record (after the first one) is $1.00. There is no charge for the first copy.

j. The fee for supplementary subjects included in the regular courses of study is standardized at $15.00 per semester hour of credit. Conference courses are at the same rate.

k. The charges for the following subjects are indicated below:

	per semester
Solfège 1X (for Special Students)	$45.00
Solfège 1X (Supplementary for full-course students)	15.00
Counterpoint 1X	45.00
Counterpoint 1X (Supplementary for full-course students)	15.00
Harmony 1X	45.00
Harmony 1X (Supplementary for full-course students)	15.00
Opera School	
Courses 1, 3 or 4	
For students registered in one other subject in the Conservatory	45.00
For all others	60.00
Course 2	
For students registered in one other subject in the Conservatory	30.00
For all others	45.00
Lecture course, for other than Conservatory students	15.00
Dramatic Technique	30.00
Musicianship Classes for Children	10.00

l. The charges for private lessons are as follows:

	per half-hour lesson
Pianoforte	$1.00-$6.00
Organ	1.50- 3.00
Voice	1.50- 5.00
Violin	1.00- 4.00
Violoncello	1.50- 4.00
Other Orchestral Instruments	1.50- 4.50
Composition and Instrumentation	3.00- 4.00
*Supplementary Musical and Academic Subjects	2.00- 5.00
*Supplementary School Music Subjects	3.00

m. Rental of Pianofortes: $40.00 per academic year. When a student lives at home, the cost of moving one way is to be paid by the student.

n. Practice facilities in the Conservatory Building are provided at the following rates:

*Note: A minimum of 15 private half-hour lessons is required for one semester hour of credit in supplementary subjects.

m. Rental of Pianofortes: $40.00 per academic year. When a student lives at home, the cost of moving one way is to be paid by the student.

n. Practice facilities in the Conservatory Building are provided for resident students at the following rates:

For entire academic year, 6 days a week:

Room with upright pianoforte	2 hours a day	$20.00
	4 hours a day	$40.00
Practice organs	1 hour a day	$30.00
Teaching organs	1 hour a day	$48.00
Carr organ	1 hour a day	$70.00

For single hours:

Room with upright pianoforte	10c
Room with grand pianoforte	15c
Practice organs	15c
Teaching organs	25c
Carr organ	35c
Jordan Hall organ	50c

SCHOLARSHIPS, LOANS AND PRIZES

Entering Scholarships

The Conservatory offers entering scholarships to students in need of financial assistance who qualify for enrollment in one of the full courses leading to Diploma or Degree as follows:

HIGH SCHOOL SCHOLARSHIPS. A limited number of scholarships of $100. each to students graduating from High Schools in New England, who are recommended by their Principal or Supervisor. A limited number of similar scholarships are also available to students from High Schools outside of New England.

COMPETITIVE SCHOLARSHIPS. A limited number of Orchestral Scholarships of $100. each are available to other High School graduates who qualify to enter one of the full courses leading to Diploma or Degree with an orchestral major. A limited number of $100. scholarships are also available for entrance into one of the full courses in voice, instrument or arranging in the School of Popular Music. Three scholarships representing one half of the tuition in one of the courses in the School of Opera are also available on a competitive basis. Write for further details concerning the above scholarships and for an application blank.

Second Year Scholarship

A scholarship of $350. is offered to the student who attains the best general record in scholarship and musicianship during his first year as a holder of a High School scholarship. This sum will be applied toward tuition during the second year.

Other Scholarships

The following scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords. Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before April twentieth, upon the prescribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty. *In Pianoforte*

THE LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston, to be used for the support of deserving students.

THE HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In violin* $250

THE CARR SCHOLARSHIPS. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, in memory of his father and mother, provides scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Crabtree Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thousand dollars, a bequest under the will of the late M. Ida Converse, will be applied to the maintenance of five annual scholarships of equal amounts, to aid in their education worthy and meritorious students of the Conservatory who are in need of financial assistance.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French, in memory of her mother. At

the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundred dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the state of New Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morrison. The income of three thousand dollars will be used to educate specially gifted, needy children; precedence to be given to lineal descendants of Charles Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousand dollars under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

THE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

THE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

THE HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

THE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

THE REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

THE SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

THE AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

THE JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to students to continue their musical education. Students must have attended the Conservatory for at least one year and be properly recommended. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the secretary of the Beneficent Society, care of the New England Conservatory.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter:

THE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.

THE ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.

THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.

THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.

THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.

THE ELSON CLUB SCHOLARSHIP.
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Club.

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustees, for the Academic Year 1945-1946:

Class 1. One hundred dollars for the best Overture or other serious work for orchestra.

Class 2. Fifty dollars for the best group of songs or solo instrumental pieces, or for the best piece of chamber music, or for the best composition for chorus with or without accompaniment.

Any student in any department of the Conservatory who shall have been continuously registered in the Conservatory since October 1, 1945, will be eligible to enter the competition.

Compositions offered will be received at the Dean's Office not later than April 30th.

Manuscripts must be legible and in ink.

The judges will be appointed by the Director.

Detailed information regarding conditions of the competition, which must be consulted by all competitors, will be furnished upon application to the office of the Dean.

THE MU PHI EPSILON MEDAL

Awarded by Beta Chapter to a woman student who, in the first year of her course, has been outstanding in musicianship, scholarship, citizenship, and gives evidence of great future achievement in her major field.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for many years. It is an ideal means of communication between the employer and the student who is a worthy candidate for a position. The Conservatory's recommendations are based on personal knowledge of the student's achievement and conduct during the period of study, substantiated by carefully kept records from each of his teachers. It is the aim of the Bureau to discover the proper person to fill the position to the employer's satisfaction, and likewise to find the position for the student which will give him opportunity to realize his best potentialities. The large number of graduates and former students who are now occupying important positions in widely varying fields in the musical world testifies to the success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerative engagements in church and concert work for well qualified undergraduates.

LIVING ACCOMMODATIONS

The Conservatory maintains attractive accommodations for women students in the N.E.C. House, located within a five minute walk of the Conservatory. This House has been recently returned to us by the U.S. Government, and has been completely renovated and redecorated, with improved appointments. It is under the direction of a supervisor and her assistant, with the usual regulations that apply to college dormitories. Large recreation rooms in the basement make an ideal social center under careful supervision. Ample reception rooms are provided on the first floor. All women students who are not living at home are required to live at the N.E.C. House. All requests for detailed information and application for accommodations should be addressed to the Supervisor of Student Housing, New England Conservatory of Music, 290 Huntington Avenue, Boston 15, Mass. Rooms will be shown by appointment during the summer.

Men students will be assisted in finding rooms in approved private homes, located near the Conservatory Building, by writing to the Dean.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchandise, are located on the first floor of the Conservatory building. In addition to all Con-

servatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on theoretical musical subjects, etc., will find it to their interest to send their orders to the Music Store. All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store. Appointments for the making of recordings may be made here. Address all orders to the New England Conservatory Music Store, Huntington Avenue, Boston 15, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in applied and theoretical musical subjects, as well as academic subjects, throughout a period of six weeks, beginning during the last week of June, and ending early in August. It is possible during this period to earn credit for a semester's work in three or four subjects, a total of eight semester hours of credit being the maximum allowable during one session. Credit for work thus accomplished is permanently recorded and is available for transfer to other institutions. It will be accepted toward requirements for the Diploma or Degree courses at the Conservatory, provided the student has fulfilled the entrance requirements or has already been admitted to the course.

In addition to the instruction which is offered in all branches of applied music, it is possible to carry on work in musical theoretical subjects as well, including counterpoint, harmony, theory, musical form, instrumentation and composition, and also in various of the subjects offered in the School Music course. While the academic courses offered may vary from year to year, these usually include English composition and literature, psychology, fine arts, languages, European and American history, bibliography and research. Other musical and academic subjects may be added if the demand warrants. Instruction is given by members of the Conservatory faculty and others. Special conferences are a feature of the Summer Session, with opportunity for general discussion, especially of teaching methods and material. All facilities of the Conservatory building, including the use of practice organs, the recording equipment, and the Library, are available. Details regarding enrollment, registration, tuition rates and special announcements will be sent upon request directed to

The New England Conservatory of Music Summer School
Huntington Avenue
Boston 15, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianoforte, voice, violin or other instruments, or in supplementary musical or academic subjects, or in dramatic and lyric action, may register for private lessons during the whole or any part of the period between the close of the academic year in June and the opening of the succeeding academic year in September. Further information will be given upon application.

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New England CONSERVATORY of MUSIC

1946 - 1947
Catalogue

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NEW ENGLAND
CONSERVATORY OF MUSIC

1946-1947

New England CONSERVATORY of MUSIC

Founded
February 18, 1867

HUNTINGTON AVENUE
BOSTON, MASS.

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1946-1947

September	3	Registration opens
	5	11 a. m., Required preliminary meeting of all new full-course students
	5-14	Examinations for Advanced Standing and for Admission to the Diploma and Degree Courses
	16	Academic Year begins
	23	Last day of Registration for all Candidates for Diploma or Degree in 1947
October	12	Columbus Day. Holiday
November	11	Armistice Day. Holiday
	~~21~~ 28	Thanksgiving Day. Holiday
Dec. 22-Jan.	1	(inclusive) Christmas Vacation
January	20-30	Midyear Examinations
	31	Second Semester begins
February	22	Washington's Birthday. Holiday
Mar. 30-Apr.	6	(inclusive) Spring Vacation
April	19	Patriot's Day. Holiday
	23	Last date for Scholarship applications for 1947-1948
May	11	Last date for recitals by candidates for Soloist's Diploma or Degree
	22	Last day of classes in supplementary subjects
	23-31	Final and Promotional Demonstrative Examinations, Degree and Diploma Students
	30	Memorial Day. Holiday
June	2-14	Examinations for all students, Degree, Diploma and Special, in supplementary musical and academic subjects
	2-14	Registration of all present Diploma, Degree, and Special students for academic year 1947-48
	13	Senior Class Concert
	16	Annual Meeting and Reunion of Alumni Association
	17	Commencement Day
	23	Registration for Summer School begins
	30	First day of Summer School

THE BOARD OF TRUSTEES

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Henry M. Chase, M. D., *School Physician*
520 *Commonwealth Avenue*

THE FACULTY

WALLACE GOODRICH, Mus. D (Northwestern Univ.), *Director Emeritus.*
Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor; *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Appointed to Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-1942. Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honneur (France).*

HARRISON KELLER, Mus.B. (Bethany College), *Acting Director; Supervisor of String Department, Violin.*

Violin, Lundberg; Gustav Hollaender (Stern's Conservatory, Berlin), Anton Vitek, Berlin, and Leopold Auer, St. Petersburg. Concert appearances in this country; founded former Boston String Quartet 1925, and leads the present quartet of the same name. In World War I, commissioned lieutenant, leader of band 301st U. S. Field Artillery.

MALCOLM H. HOLMES, B.S., (Harvard), *Dean, Veterans' Counselor.*
Conducting with Sir Adrian Boult, *London.* Member of faculty, Wellesley College and Berkshire Music Center. Conductor of Harvard, Radcliffe and Wellesley College orchestras. Member Tanglewood String Quartet.

RAYMOND T. ALLARD, *Bassoon.*
First Prize, Paris Conservatory. Studied bassoon with Eugene Bourdeau and Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1922.

URSULA APEL, *German.*
Graduate of Wickersdorf College, *Germany.* Studied at University of Berlin. Taught German at Longy School, and the Weer Singing School. Tutor of graduate students, Harvard Music Department.

FRANCES BROCKMAN, A.B., (Univ. of Ore.); M. Mus. (N.E.C.) *Violin.*
Violin, Rex Underwood (Univ of Ore.); Harrison Keller, N. E. C.; Adolph Busch and Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland, Ore. Symphony and Boston Pops. Concert appearances throughout the country.

WILLIAM BUTLER, A.B., A.M. (Harvard), M.M. (Eastman School of Music), *Pianoforte.*

Studied with Isadore Phillip, H. Gebhard, Cecile Genhart.

NORMAN CARREL, *Clarinet.*

Graduate N. E. C. Clarinet, Victor Polatschek.

MARGARET CHALOFF, *Piano.*
Studied at N. E. C., at Chicago Musical College and with Mme. Vengerova at Curtis Institute. Has taught at Rosary Academy and the Boston Conservatory.

BARBARA CHAMBERS, B.S. (State Teachers College, West Chester, Pa.), *Pianoforte.*

JOHN W. COFFEY, *Trombone,*

Studied at N. E. C. under Gallo and Rochut; Curtis Institute under Simons, Belgiorno, and Gerhard; also with Mario Falcone in New York and Raichmann in Boston; formerly Head of Brass Department of Baldwin Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 played under Toscanini in Buenos Aires; member Boston Symphony Orchestra since 1941.

FRANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical subjects.*

Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

MALCOLM CREIGHTON, Mus.B. (Northwestern Univ.), *Pianoforte*

Graduate N. E. C. Pianoforte, Howard Goding.

ELEANOR M. DAVIS, *Voice.*

Graduate N. E. C. Voice, Alice Stevens, Cleora Wood.

GASTON DUFRESNE, *Solfège*

National Conservatory of Lille: 1st prize in Cornet and Double bass. National Conservatory of Paris: 1st Medal in Solfège; 1st prize in Double bass. Member of Concerts Colonne, Paris 1922-1927; member Boston Symphony Orchestra since 1927. Teacher of solfège Berkshire Music Center 1940 and 1941.

MARGERY K. DUFRESNE, *Solfège*

Studied choral conducting at Harvard Graduate School. Studied at Longy School of Music; piano with Tsuya Matsuki, Bruce Simonds and Tobias Matthay.

PAUL FEDOROVSKY, *Violin.*

Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

FRANCIS FINDLAY, Ed.M. (Harvard), *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music.*

Graduate with honors, N. E. C. Studied at Harvard University and Salzburg (Austria) Mozarteum Academie. Has held posts as Supervisor of Music in various public school systems; lecturer in Boston University, College of Music and Summer Session; Harvard University, Graduate School of Education; Seminar Leader in Salzburg Mozarteum Academie; Director of Eastern Music Camp. Conductor of concerts and festivals in Boston, St. Louis, Los Angeles, and elsewhere. Honorary President of New England Festival Association; Honorary National Patron of Delta Omicron; Honorary Correspondent for America of Salzburg Mozarteum Academie.

KURT FISCHER, *Pianoforte.*

Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher at Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

GEORGES FOUREL, Certificat études secondaires Ier. Cycle (Caen Univ.. *France*), *Viola and Quartet-playing.*

First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola Laforge and Vieux; quartet and ensemble, Chevillard. Military service with French army in World War I, *Croix de guerre.* Member of Boston Symphony Orchestra since 1921, and of the Boston String Quartet.

GEORGE A. GIBSON, *Pianoforte, Sight-playing.*

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Richard E. Stevens, *Boston.*

JEANETTE GIGUERE, *Pianoforte.*

Graduate N. E. C. Pianoforte, A. Szumowska. American Conservatory, Fontainbleau. Ecole Normale, Paris.

FERNAND GILLET, *Oboe.*

First Prize, Paris Conservatory. Oboe, Georges Gillet. First medal in solfège, Paris Conservatory. Formerly first oboe Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitzky and Concerts Straram, *Paris.* Toured as concert artist in many European cities. Since 1925 solo oboe Boston Symphony Orchestra. Founder of the Decem chamber music group. *Officier d'Académie* and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte.*

Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

ALICE GIROUARD, *Pianoforte Accompaniment, Voice.*

Graduate of N. E. C.; pianoforte, Henry Wilder, George Proctor; voice, Charles Bennett, Arthur Wilson, Cleora Wood; pianoforte accompaniment, Wallace Goodrich. Further studies in France, Germany and Italy.

HOWARD GODING, *Supervisor of Pianoforte Department, Pianoforte.*

Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason and Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with the Boston Symphony and other prominent orchestras.

ELIZABETH GOLDEN, *Voice.*

Graduate N. E. C. Voice, Alice Stevens. Concert and church soloist.

BORIS GOLDOVSKY, *Supervisor of Opera School.*

Graduated with high honors Liszt Academy of Music, *Budapest.* Pianoforte, Leonid Kreutzer, Arthur Schnabel, *Berlin;* Ernst Dohnanyi, *Budapest;* com-

position, Leo Weiner, *Budapest.* Early concert tours and appearances with orchestra in Europe. Since coming to this country has occupied positions of operatic direction in Philadelphia and Cleveland; Musical Director of Opera School, Berkshire Music Center. Lectures and pianoforte recitals. Master of Ceremonies of the Saturday broadcasts of the Metropolitan Opera.

HENRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianoforte and Accompaniment.*
Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

LEO HAYEK, Ph.D. (Univ. of Vienna), *Physics.*
Formerly director of the Phonographic Archives of the Academy of Science in *Vienna.* Taught physics of sound and voice at University of Vienna. Research Assistant on speech clinic, Ohio State University. Physics instructor Northeastern University.

FRANCES W. HERSEY, A.B., Litt.D. (Mt. Holyoke), *English.*
Asst. Professor, Wellesley; Asst. to Editor, Atlantic Monthly; lecturer, Simmons College; author. Boston Author's Club. Phi Beta Kappa.

BETTY HILKER, Mus.B. (N. E. C.), *Pianoforte.*
Pianoforte, H. Goding.

HOMER HUMPHREY, *Organ.*
Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda. Dean of Massachusetts Chapter, American Guild of Organists.

PERCY F. HUNT, *Voice.*
Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

CATHERINE KELLER, *Pianoforte.*
Colorado Women's College; St. Louis Institute of Music; N. E. C. Pianoforte, B. Webster.

CHARLES S. KENT, Mus. B. (Univ. of Louisville), M.M. (Eastman School of Music), *Theoretical subjects.*
Juillard Graduate School; Taught theoretical subjects at Oberlin Conservatory and Western Reserve University, Cleveland.

VIRGINIA KLOTZLE, *Pianoforte.*
Graduate N. E. C. Pianoforte, B. Webster.

ALFRED KRIPS, *Violin.*
Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra; present member Boston Symphony Orchestra and Boston String Quartet.

MARCEL LAFOSSE, *Trumpet.*

First Prize, Paris Conservatory; First trumpet, Concert Pasdeloup; First cornet, Concert Colonne; First trumpet, Opéra Comique; Member of the Boston Symphony Orchestra since 1926.

GEORGES LAURENT, *Flute.*

First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légion d'Honneur, Officier de l'Instruction Publique (France).* Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

ANNA STOVALL LOTHIAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston,* and Percy Grainger, *New York.* Solo performances in concert and with orchestra, and lectures.

LOIS W. LAUTNER, *Theoretical subjects.*

Graduated from Institute of Music Art, *New York;* Composition, Percy Goetschius; Violin, Franz Kneisel; studied on scholarship with Arnold Schoenberg; Theory Methods, Juillard School of Music. Taught theory, harmony, keyboard, sight-singing, and ear training at Jordan Conservatory and Butler University, *Indianapolis.*

LOTTIE H. LENN, *Fine Arts.*

Univ. of Frankfort, Germany; German Institute for Art Studies, Florence; Boston Center of Adult Education and State University Extension, Art Appreciation.

GEORGES C. MAGER, *Trumpet.*

First Prize, Paris Conservatory. French Horn with Paul Mager; trumpet with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechiari, Lamoureux, and Touche in Paris; first cornet, Société des Concerts du Conservatoire de Paris. Miséricorde Order from Serbia during World War; *Officier d'Académie, Officer de l'Instruction Publique (France).* First trumpet Boston Symphony Orchestra since 1919.

MARGARET MASON, *Pianoforte and Harmony.*

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Paris,* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Supervisor of Theoretical Studies, Organ, Harmony, Counterpoint, Composition.*

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, Harvard; and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

DOWELL P. McNEILL, Mus.B. (N. E. C.), *Organ*

Organ, H. Humphrey; church and concert organist.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*

Voice, White, Robinson, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York.* Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass.*

First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie (France).*

LUCILLE MONAGHAN, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934. Concert appearances throughout the country. Soloist with Boston Symphony and at "Pops".

JOHN DICKSON MURRAY, *Violin.*

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

RUBY NEWMAN, *Supervisor of the School of Popular Music.*

Violin, Felix Winternitz; harmony and composition, Nicholas Slonimsky, *Boston.* Opera conducting, Meinhard von Zallinger; conducting, Dr. B. Paumgartner; Mozarteum, *Salzburg,* 1933, 1934, 1935. Conductor, Jenny Concert Broadcasts, 1932-1936; Rainbow Room Orchestra, *New York,* 1937 to 1940. Staff conductor, C.B.S., *New York.*

RAYMOND ORR, *Violin.*

Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

ERNST PANENKA, *Woodwind ensemble.*

Academie of Music, *Vienna.* Member of Volksoper orchestra in Vienna, 1926-1929. Boston Symphony Orchestra since 1930.

CHARLES PEARSON, *Voice, Supervisor Vocal Normal Course, Radio Technique.*

Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murphy, *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice department, MacMurray College for Women; professor of voice and history of music, DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broadcasting Company, *New York.* Soloist with leading orchestras and churches.

VICTOR POLATSCHEK, *Clarinet.*

Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Vienna Philharmonic Orchestra (1912-1930), under foremost conductors of Europe. Present solo clarinet Boston Symphony Orchestra.

MARIE POUTIATINE, *Voice.*

Studied at the Ecole Normale de Musique and with Nadia Boulanger, *Paris.* Wide European travel. Teacher, Cambridge Center of Adult Education.

LELAND H. PROCTER, Mus.B. (Eastman School of Music), Mus.M. (Univ. of Oklahoma), *Theoretical Subjects.*
Head of Music Department Southwestern State College (Weatherford, Okla.); composer of orchestral and chamber music; many performances throughout this country.

C. ROLAND REASONER, *Violin.*
Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of Preparatory String Class.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N. Y. Univ.) *Practice Teaching (School Music Division).*
Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsylvania. Director of Music Education in Newton, Massachusetts, since 1941.

ALMA HOLTON RICH, Mus. B. (B. U.), *Pianoforte Normal.*
Wellesley College; Pianoforte with Sherwood, *Dresden,* at Fox-Buonanuci School and with Isador Philipp in Boston. Normal courses with Angela Diller and others. Supervisor of music, Uxbridge, Northbridge, and Melrose. Taught Piano and Harmony, Fox-Buonanuci School and Piano Class Methods, B. U. College of Music. Member American Institute of Normal Methods.

DOROTHY E. A. RICHARDS, *Voice.*
Graduate of N. E. C. Voice, C. Shirley; Church and school work in Boston; sometime asst. Supervisor Vocal Normal Dept. N. E. C.

SIMONE RIVIERE (Baccalauréat and Licence, Univ. de Bordeaux, France), *French language, diction, and literature.*
Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Paris. Head of French department in private schools; recitals of French songs.

ELISABETH J. SCHULZ, *Pianoforte.*
Graduate N. E. C., C. Stasny and A. Lothian; Percy Grainger, Chicago; solo performances, recitals, broadcasts.

HAROLD SCHWAB, Mus. B. (Univ. of So. Cal. and N. E. C.), *Solfège, Theoretical subjects.*
Studied at Fontainbleau, Westminster Choir School, Eastman School of Music. Organ, Walter Skeele, Henry M. Dunham, Henri Libert, C. M. Widor. Pianoforte, Charles Dennée, Raymond Wilson. Composition, Herbert Elwell, Bernard Rogers. Church music, Father Finn, J. F. Williamson. Member of faculty, Lasell Junior College. Church and concert work.

MIKLOS SCHWALB, *Pianoforte.*
Budapest Conservatory; pianoforte with Ernst von Dohnanyi; studied with Leo Weiner, Zoltan Kodaly. Soloist with European orchestras; extended concert tour in Scandinavian countries; established in London with his interpretations of Beethoven's sonatas; in Paris as a specialist in the music of Liszt and Debussy; American debut in New York Town Hall; since then has reappeared as a recitalist and soloist with symphony orchestras.

HANNAH SHERMAN, *Violoncello.*
Violoncello, A. Zighera.

CARLO B. SORESINA, Doctor of Science, (Univ. of Turin), *Italian.*
Taught Italian, University Extension Courses, Harvard University; Lecturer and teacher in colleges of this country. Served seven years Italian Army, World War I, as Captain of Mounted Artillery; *Croix de guerre.*

DONALD S. SMITH, *Pianoforte.*
Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri, *Zakopane, Poland.* Church organist and lecturer.

RHODORA B. SMITH, *Pianoforte.*
Graduate N. E. C. Pianoforte, G. Gibson and L. Monaghan; church organist.

WARREN STOREY SMITH, *Harmony, Theory, Counterpoint, and Musical History.*
Graduate Faelten Pianoforte School, *Boston.* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript, now music editor Boston Post.

ALICE H. STEVENS, *Voice.*
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

RICHARD E. STEVENS, *Pianoforte.*
Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, *Boston;* G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, soloist with Boston Symphony Orchestra.

ROBERT STUART, *Clarinet.*
Clarinet, V. Polatschek.

MARIE SUNDELIUS, Mus. D. (Rollins), *Voice.*
Voice, Gertude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

LURA TAYLOR, Mus. B. (N.E.C.), *European and American History.*
Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, Harvard. Member, American Society of Architectural Historians. Collaborator in the Study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

EVERETT TITCOMB, *History of Church Music and Choir-training.*
Organ, S. B. Whitney, Pianoforte, T. P. Currier, *Boston.* Special study of Plainsong methods at various Abbeys, *England and France.* Organist and Director Schola Cantorum, Church of St. John the Evangelist, *Boston.* Dean of Music School, Wellesley Conference. Composer of organ and choral works for church use.

JEANNE TUFTS, *Dramatics.*
School for Stage, New York, N. Y.; Actors Workshop; Experimental Theatre.

WILLEM A. VALKENIER, *French Horn.*
French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Berlin* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

ROGER VOISIN, *Trumpet, Brass Ensemble.*
Trumpet, R. Voisin; member of Boston Symphony Orchestra.

LAWRENCE WHITE, Mus. B. (N. E. C.), *Timpani and Percussion Instruments.*
Piano with Richard Stevens, N. E. C.; Former Faculty Member, Tufts College; Newton Public Schools, American Institute Normal Arts. Captain A. U. S. with two-year tour of duty in Philippine Theatre, World War II. Member Boston Symphony Orchestra since 1928; Marimba and vibracussion soloist "Pops" orchestra.

ALICE E. WHITEHOUSE, *Solfège, Pianoforte.*
Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Boston.* Has been active as teacher, lecturer, and music critic, and in church work.

WILLIAM L. WHITNEY, *Supervisor of Voice Department, Voice.*
Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhausen, *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Boston;* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Prout, *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert and oratorio singer in England, Italy, Germany and United States. Organized and managed school for vocalists and pianists in Boston with branches in Florence and Paris, with distinguished faculty. Has taught at Royal Normal and Wimbledon Colleges, *London.*

FLORENCE WILD, *Pianoforte.*
Pianoforte, DeVoto.

SUSAN WILLIAMS, *Pianoforte.*
Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E. C. *Summer sessions.* Soloist with orchestra.

ALFRED ZIGHERA, *Violoncello.*
First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris, present member Boston String Quartet. Outstanding player of the Viola da Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*
First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

POPULAR MUSIC DEPARTMENT

RUBY NEWMAN, *Supervisor*

SAMUEL MARCUS and WRIGHT BRIGGS, *Assistants to the Supervisor*

FACULTY

G. WRIGHT BRIGGS, *Arranging*

LORING T. BRIGGS, *Arranging*

NORMAN CARREL, *Clarinet*

IRENE CHESTER, *Piano*

JOHN COFFEY, *Brass Instruments*

RAY DOREY, *Voice Coaching*

RALPH FUCCILLO, *Trumpet*

FRANK GAVIANI, *Accordion*

FREDERICK GREENE, *Piano*

LEO GRIMES, *Piano*

DAVID KERN, *Piano*

SAMUEL MARCUS, *Clarinet and Saxophone*

GEORGES E. MOLEUX, *Contrabass*

DOROTHY MYLES, *Voice Coaching*

RAYMOND ORR, *Flute*

THEODORE SIMONELLI, *Guitar*

PAUL SKERSEY, *Piano*

SAM STELLA, *Accordion*

JEANNE TUFTS, *Dramatics*

LAWRENCE WHITE, *Percussion*

HISTORY OF THE NEW ENGLAND CONSERVATORY

The New England Conservatory of Music, the oldest independent school of music in this country, was founded in Boston by Eben Tourjée on February 18, 1867, and incorporated in 1870. The Conservatory first occupied studios in Boston Music Hall, the center of the orchestral activity of the city and the home of the Great Organ.

Under Dr. Tourjée's direction the school prospered and enlarged its activity and the numbers of its student body, until in 1882 advantage was taken of the opportunity to acquire the large St. James Hotel in Franklin Square, which would provide not only more ample teaching space, but also a home for the young women who were coming to the Conservatory in large numbers for musical study.

Upon the death of Dr. Tourjée in 1890, Carl Faelten assumed the Directorship, who in turn was succeeded in 1897 by George W. Chadwick. Again the broadening of the musical curriculum demanded new resources of physical plant, which were realized by the construction of the present building on Huntington Avenue and Gainsboro Street, especially designed to meet every need of the school. The Conservatory took possession of this building in September, 1902.

Upon the resignation of Director Chadwick at the end of the year 1930, he was succeeded by Wallace Goodrich who had occupied the office of Dean of the Faculty since its establishment in 1907, Frederick S. Converse becoming the new Dean of the Faculty. Mr. Goodrich retired in 1942, and was succeeded by Quincy Porter, who had been Dean of the Faculty since 1938. Mr. Porter resigned in June 1946, and Harrison Keller has been appointed Acting Director.

In 1925 the Conservatory was granted authority to confer the Bachelor's Degree in Music, and eight years later also the degree, Master of Music. The demands of a collegiate curriculum led in 1928 to the construction of a substantial addition to the Conservatory building. The Conservatory now possesses the advantage of a single building containing three halls, including Jordan and George W. Brown; fifteen classrooms and sixty other studios for teaching and practice, and eleven rooms for organ instruction and practice; ample space for the general, orchestral, and choral libraries, and for records and recording; recreation rooms, the necessary provision for administration, and a modern cafeteria.

The Conservatory is situated in the heart of the cultural center of Boston, one block from Symphony Hall — the home of the Boston Symphony Orchestra — and a short distance from the Boston Opera House and the Boston Public Library.

A more detailed and illustrated description of the Conservatory building and facilities will be sent upon application addressed to the Conservatory.

OPPORTUNITIES FOR STUDY

The courses of study at the New England Conservatory of Music are carefully planned to meet a great variety of demands for specialized musical education. Each maintains a consistent balance between the major interest and those subjects which contribute directly or indirectly to the broadening of musicianship.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time and effort to instrumental or vocal study, the Diploma courses provide the most essential supplementary musical studies, with a minimum of the academic, to furnish the preparation necessary for his particular career. Qualified students may complete one of these courses in three years.

A solid grounding is provided in musical theory, but this training is constantly linked with its application to the practical side of music. Intensive work in ear-training, rhythm, and sight-singing is given in the solfège classes, which parallel the work in counterpoint and harmony during the first two years, so that the student may be enabled to hear what he writes, and to develop a practical, not merely a theoretical sense of rhythm and musical phrasing. The study of sixteenth century counterpoint, based on the works of the masters themselves, is made the first basis for an understanding of the structural side of music. A study of harmony follows, simplified by the principles already acquired, and clarified by almost immediate reference to the works of the past. In the more advanced Harmony 3, and the class in Theory, further application is made of the procedures which have been studied in detail to the great literature of music: the chorales and fugues of Bach, the sonatas of Beethoven. The laws of acoustics, principles of orchestration, and other matters important to the musician are also dealt with. The course in the History of Music offers a survey of the entire field of music, generously illustrated by recordings.

Special supplementary work is planned according to the major field. For pianists there are classes in sight-playing, ensemble-playing and accompaniment. In the Pianoforte Class a large repertoire of the literature is presented and discussed from the particular standpoint of the student-pianist. Piano students are also provided actual experience in the Pianoforte Normal course in the supervised teaching of young pupils. — For organists there are special courses in choir-training which include the study of the history of church music. The class in keyboard harmony, the organ class in which students meet together to discuss general problems and to seek further into the literature of the instrument, and the course in choral conducting are all of practical value in training for future positions. — For singers there are language courses especially adapted to their needs, and

in addition the student is given supervised training in the difficult art of vocal teaching. Students may avail themselves of the course in operatic singing and acting. — Performers on orchestral instruments are provided with an intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and in Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. For wood-wind instrument players there is extensive training in chamber music, with and without pianoforte; and for the brass instruments, training in small groups in the Brass Ensemble class. All orchestral players become acquainted with a large section of the literature through the Orchestral Reading class, and are given opportunity to perform many works, both classic and modern, in the Conservatory Orchestra.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with its literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias. (See pages 22 and 23 for outlines and references.)

ADVANCED DIPLOMAS

The Advanced Diploma courses offer students who have particular talents as soloists or ensemble-players opportunity to concentrate still further on their instrumental work. One requirement is the presentation of a complete public recital. (See page 24)

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one. At the Conservatory the degree courses may be completed by qualified students in four years. These courses meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member. Students holding the degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and Sciences in Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded. Counterpoint 3, based on the previous

study of tonal harmony, leads to the writing of fugues. Musical Form and Contemporary Music are advanced courses, studying both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in English Composition and Speech, and in English Literature, as well as courses in European and American History and Government, Physics (dealing with this science particularly as it relates itself to music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building, by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses, being very similar to those demanded for the Soloist's Diploma, including the public solo recital. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may also major in Ensemble-playing. Students may be admitted to a major in Research, substituting the writing of a thesis for a portion of their instrumental work during the senior year.

A special course is planned for Composition majors. Most of the major work is done in private lessons, since this is felt to be the only way in which true individuality may be developed in each student.

The School Music course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states who take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on school music teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and orchestra — all phases of musical experience necessary to teach the various branches of music in public grade or high school — are included in this course. The actual teaching experience in public schools in the vicinity of Boston further prepares the student to be ready on graduation for the duties of a school position. In addition to the many courses on musical subjects and the applied music, there are the 45 semester hours of academic work (English, 12; History, Government, Sociology, 12; Physics, 6; Psychology, 3; Fine Arts, 6; Language, 6); and the 23 hours of professional subjects (Principles and Problems of Education, 6; Music in the Elementary Schools and Secondary Schools, 8; Psychology, 3; Practice Teaching, 6) required by many state boards. (See pages 25-27 for outlines and references.)

MASTER'S DEGREE

The present trend in colleges and universities is to favor candidates possessing the Master's Degree for the permanent teaching positions, i.e., those above the rank of instructor. The Master's Degree may be earned by students who possess the equivalent of the New England Conservatory Bachelor's Degree, and who are able to meet the requirements. These may be in the fields of Historical Research, Musical Theory, Composition, Music Education, or Applied Music. Students are required to supplement the work in the major field with a minimum of four supplementary subjects, planned to correlate with the major. (See page 28.)

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity to take advantage of any of the many branches of musical instruction, by pursuing one or more of the subjects offered. Students with professional ambitions may wish to concentrate in a particular field, without necessarily following a complete course leading to a diploma or degree. Others who are already engaged in a professional career may wish to obtain new ideas which will strengthen their abilities or musicianship. Amateurs who derive pleasure from music as an avocation may increase their capacity as performers, and become more widely acquainted with the literature they most enjoy. Beginners of all ages may obtain the type of instruction which will help them to achieve their ambitions, in whatever direction they may lie: whether in performance, arranging or composition, or by so increasing their knowledge of music as to obtain more pleasure therefrom as listeners. The large faculty of the Conservatory provides a wide variety of particularized instruction which will fit all demands. Many subjects which are pursued in classes are of interest to outsiders, and may be attended by anyone who may profit from them. Special students are not subject to the scholastic requirements for entrance prescribed for full-course pupils. Members of the administrative staff are always glad to furnish advice to all special students, and to inform them of the various courses which may be of interest and value to them. All special students are eligible to all the general advantages and privileges of the Conservatory.

Special students may arrange through the Registrar to take as many or as few private lessons in any subject as they may desire. No less than a semester of class instruction may be registered for, however.

Preparatory Students

The Conservatory makes provision for students from eight years old through high school age to obtain careful instruction in any instrument, and, provided the student is ready, in voice. All may take advantage of the Classes for Young Musicians, strongly recommended to supplement the work of the private lesson by providing essentials

of musicianship; fundamentals, ear training, appreciation, planned for the particular age group. (See page 30.)

All students of the Conservatory who are qualified, whether special or full course students, are welcome to membership in the Conservatory Orchestra, the Orchestral Class and the Conservatory Chorus; to appear in Student recitals and to profit by the many additional advantages resulting from the association of many students and teachers in the varied branches of the musical art. The privilege of making excellent recordings at a very low charge, which is given to all students registered at the Conservatory, has proven of great value to many. Students working for credit are advised to make a phonograph recording twice a year, which makes a valuable record of their progress.

VETERANS

The New England Conservatory of Music is approved by the Veterans Administration and will accept returning veterans for education and training under the G. I. Bill of Rights.

Certain credits will be allowed for musical experience obtained in the armed services and for any courses a veteran may have taken at the U. S. A. F. I.

In the case of veterans who did not complete four years of high school, the New England Conservatory of Music will arrange whenever possible to have the student make up incomplete high school credits along with his regular course work.

All inquiries should be directed to the Veterans Counselor, Malcolm H. Holmes.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages, with references to section numbers which provide specific information in the 'Sections for Reference (pages 46-66).

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects' (pages 29-44).

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'.

An **a** following the number of semester hours credit indicates that the class meets during the first semester; a **b** indicates second semester. When no letter is added, the class meets through both semesters.

The courses of study are carefully planned to give a well-rounded education in the student's chosen field. Where the particular abilities of the student justify, certain substitutions may be made with the permission of the Director. (See §§ 6f and 15f for examples.)

CONSERVATORY DIPLOMA COURSES

First Year		Second Year (Junior)		Third Year (Senior)	
PIANOFORTE §§ 1a-d, 2-5, 6a-c, e, 18, 24-28					
Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Ensemble Playing	2
Harmony 1	2b	Counterpoint 2	2b	Theory	4
English Fundamentals	4	Pianoforte Sight Playing	4	Pianoforte Normal 2	4
History of Music 1	4	Pianoforte Normal 1	4	Pianoforte Class	2
Stage Deportment	1	Fine Arts Lectures	2	Pianoforte Accompaniment	2
Study Methods	1				
	24		24		24
ORGAN §§ 1a-d, 2-5, 6a-c, e, f, 20, 22a, 24-28					
Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Choir Training	4
English Fundamentals	4	Liturgical Music	4	Fine Arts Lectures	2
History of Music 1	4	Conducting 1	2	Organ Class	2
Stage Deportment	1	English Literature Lectures	2	Keyboard Harmony	2
Study Methods	1	Organ Class	2		
	24		24		24

VOICE §§ 1a-d, 2-5, 6a-c, e, f, 20, 22a, 24-28

Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	History of Music 1	4
Counterpoint 1	2a	Harmony 2	2a	German	6
Harmony 1	2b	Counterpoint 2	2b	English Fundamentals	4
Italian	6	Vocal Normal 1	4	Vocal Normal 2	4
French Diction	2	French	6	Chorus	0
Stage Deportment	1	Chorus	0		
Study Methods	1				
	24		24		24

VIOLIN or other ORCHESTRAL INSTRUMENT §§ 1a-d, 2-5, 6a-e, 21, 22b, 24-28

Major	6	Major	6	Major	6
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory A	2
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	History of Music 1	4	Ensemble Playing *	
Orchestra Reading	2	Ensemble Playing *†		Instrumental Class:	2
Orchestra	2	English Literature	2	String Class ††‡	
Stage Deportment	1	Lectures ‡		String Quartet *	
Study Methods	1	Orchestra Reading	2	Woodwind Ensemble †	2
		Orchestra	2	Brass Ensemble ‡	
				Conducting 1	2
				Orchestra Reading	2
				Orchestra	2
	24		24		24

* for String Majors † for Woodwind Majors ‡ for Brass Instrument Majors

CONSERVATORY ADVANCED DIPLOMA COURSES

SOLOIST'S DIPLOMA in	PIANOFORTE	§§7, 8, 18, 24-28
	ORGAN	§§7, 8, 19, 24-28
	VOICE	§§7, 8, 20, 22a, 24-28
	VIOLIN or other SOLO ORCHESTRAL INSTRUMENT	§§7, 8, 21, 22b, 24-28
DIPLOMA in ENSEMBLE PLAYING		§§7, 9, 24-28

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE §§10, 11a-d, g, 12-14, 15a-c, e, f, 18, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Counterpoint 3	4
Harmony 1	2b	Counterpoint 2	2b	Pianoforte Sight Playing	4	English Literature	6
Fine Arts	6	History of Music 1	4	Ensemble-Playing	2	Language	6
English Composition and Speech	6	Theory	4	History of Music 2	4	Ensemble-Playing	2
Stage Deportment	1	Physics or Psychology for Teachers	6	Pianoforte Class	2		
Study Methods	1			Keyboard Harmony	2		
	30		30		30		30

ORGAN §§ 10, 11a-d, g, 12-14, 15a, b, e, 19, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
English Composition and Speech	6	Theory	4	Choir Training	4	Language	6
Fine Arts	6	History of Music 1	4	Physics or Psychology for Teachers	6	Organ Class	2
Stage Deportment	1	Liturgical Music	4				
Study Methods	1	Organ Class	2				
	30		30		30		30

VOICE §§ 10, 11a-d, g, 12-14, 15a, b, e, f, 20, 22a, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	English Literature	6
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Fundamentals	4	Theory	4	German	6	Opera Class	6
Italian	6	History of Music 1	4	Opera Class	4	Chorus	0
French Diction	2	French	6	Chorus	0		
Stage Deportment	1						
Study Methods	1						
	30		30		30		30

Continued on the next page

Courses Leading to the Degree BACHELOR OF MUSIC (Continued)

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ 6f, 10, 11a-d, g, 12-14, 15a-c, e, 21, 22b, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	Physics or Psychology for Teachers	6	History of Music 2	4
English Composition and Speech	6	Theory	4	Ensemble-Playing*	2	English Literature	6
History of Music 1	4	Fine Arts	6	Woodwind Ensemble†		Ensemble-Playing*	2
Stage Deportment	1	Orchestra Reading	2	Brass Ensemble‡		Woodwind Ensemble†	
Study Methods	1	Orchestra	2	String Quartet*	2	Brass Ensemble‡	
Orchestra Reading	2			Conducting 1 †‡		Orchestra	2
Orchestra	0			Orchestra Reading	2		
				Orchestra	2		
	30		30		30		30

* for String Majors † for Woodwind Majors ‡ for Brass Instrument Majors

COMPOSITION §§ 10, 11a, b, e, g, 12-14, 15d, 22c, 24-28

Two Instruments	8	Major	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4	Contemporary Music	4
Harmony 2	2a	Theory	4	Musical Form	4	Conducting 3	2
Counterpoint 2	2b	Instrumentation	4	History of Music 2	4	English Literature	6
English Composition and Speech	6	Fine Arts	6	Physics	6	Language	6
History of Music 1	4	Instrumental Class	2	Composition Class	2	Composition Class	2
Instrumental Class	2	Conducting 2	2	Instrumental Class	2	Elective	2
Conducting 1	2						
	30		30		30		30

SCHOOL MUSIC §§ 10, 11a-c, f, 12-14, 15e, 23, 24-28

Instrument	4
Solfège 1	4
Counterpoint 1	2a
Harmony 1	2b
English Composition and Speech	6
Language	6
History of Music 1	4
Instrumental Class: String Class	2
Stage Deportment	1
Study Methods	1
Choral Class	0
	32

Instrument	4
Solfège 2	4
Harmony 2	2a
Counterpoint 2	2b
Psychology for Teachers	6
Conducting 1	2
European History	3a
American History	3b
Fine Arts	6
Choral Class	0
	32

Instrument	4
Harmony 3	4
Sociology	6
Principles and Problems of Education	6
Music in the Elementary Schools	4
Music in the Secondary Schools	4
Instrumental Class: Brass Class	2
Conducting 2	2
Choral Class	0
	32

Instrument	4
Practice Teaching	6
Conducting 3	2
English Literature	6
Instrumentation	4
Physics	6
Instrumental Class: Woodwind Class	2
Keyboard Harmony	2
Choral Class	0
	32

Courses leading to the Degree

MASTER OF MUSIC

with concentration in

Historical Research Musical Theory Composition Music Education	§§16, 17, 24-28
Applied Music	§§16, 17a, b, d, 24-28

OTHER SUBJECTS OFFERED

(Not included in outlines of Diploma or Degree courses; See Description of Subjects)

Bibliography and Research
Choral Worship
Classes for Young Musicians
Conference Courses
Dramatic Technique
English Refresher Course
English Seminar
Musical Criticism
Operetta Technique

SCHOOL OF OPERA

Advanced and preparatory classes in repertoire, dramatics, diction, etc., coaching and conducting; stage direction (see page 44).

SCHOOL OF POPULAR MUSIC

Specialized professional instruction in the various orchestral instruments, pianoforte, and voice; arranging, group performance, problems of the microphone (see page 45). A special folder gives detailed information concerning the three-year courses leading to a diploma, with major in voice, instrument or arranging.

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

Chief political, economic and industrial developments. Social and cultural life. History and principles of the Constitution. Selected Supreme Court cases. The Monroe Doctrine from 1823 to present-day Pan-Americanism. Analysis of cause and effect of wars. Contemporary and post-war problems. Maps, reading of documents, reports.

Miss Taylor — 3 hours weekly, 2nd semester

Bibliography and Research

Training in use of library. Technique or research. Bibliography and methods of modern scholarship. Required of students writing a thesis. (§28j)

Conference Course (see page 32)

Brass Class (*See* Instrumental Class)

Brass Ensemble

A study of the performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, proper methods of attack considering the role that the player is performing at a particular point in the piece, are given stress. The group covers, in the course of two years, a large section of the literature, both classic and modern. Each performer has his turn in the various positions in the group, whether 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchestra Reading class in such a way that works that are to be played complete are previously studied in the Brass Ensemble class. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation.

Mr. Voisin — 1 hour weekly

Choir Training

Choir administration and Choir Room technic. The Angican Choral Service, Vernacular hymns of all schools. Methods of vocal training for choir work, including the training of boys' voices. Elementary improvisation. Choir repertory.

Mr. Titcomb — 2 hours weekly

Choral Class

The Choral Class meets regularly with the Chorus (see below), but devotes an additional hour weekly to the special study of a repertoire of Choral Literature and the principles of Choral Training. Students of Conducting 2 are given opportunity for practical experience.

Mr. Findlay — 1 hour weekly

Choral Worship

A general course of practical training in the singing and direction of Gregorian and Polyphonic music. Open to clergy, choirmasters and all others who are interested in Liturgical Music, its history, administration, and practice in singing and accompaniment.

Mr. Titcomb — 1 hour weekly

The Conservatory Chorus

Chorus

Through the regular rehearsals of the chorus, strict training is provided in the fundamental principles of choral singing, including accuracy of reading, clearness of diction, and elasticity of expression. The rehearsals are conducted partly without accompaniment. The repertoire studied includes unaccompanied mediaeval and modern church music; part songs and secular choruses, for women's voices as well as for mixed chorus; also works with orchestral accompaniment.

Mr. Findlay — 2 hours weekly

Classes For Young Musicians

These classes have been organized with a two-fold purpose: 1. to prepare for the entrance examinations students who are planning to enter the Conservatory; 2. to supplement the teaching of applied music by theoretical instruction, graded to the age and capabilities of the student.

The work covered in these classes, which are graded to the needs of students from the age of seven through high school, and beyond, comprises the following aspects of general musical knowledge — a. *Fundamentals of Music:* key signatures; major and minor scales; sight-singing; ear-training and dictation. b. *Rhythmic Training:* time signatures; note values; beginners' conducting; eurhythmic exercises. c. *Musical Forms:* recognition and study of the basic principles of canon, fugue, rondo, theme and variations, ground bass, suites, and sonata form. d. *Lives of Musicians:* historical sketches of outstanding musicians; factors which influenced their music. (§28k)

1 hour weekly

Composition

The chief work in composition, both in the Diploma and in the Degree courses, is carried on in private lessons. Problems of instrumentation are made a part of this work, being thought of as an intrinsic part of the actual creative work. (§15d)

Mr. McKinley, Mr. Cooke, Mr. W. S. Smith, Mr. Procter

Composition Class

A general consideration of problems of form, style and texture, with the work of members of the class forming the basis of discussion. As far as practicable, all chamber music works will be performed for the class; orchestral works of sufficient merit may be performed by the Conservatory Orchestra.

1 hour weekly

Conducting

1. *Manual technique and the musical and psychological problems of the conductor.* Time-beating in all forms of measure and in all tempi. Analysis of the movements of the hand and stick and the development of expressive gesture. Attack, release, phrasing, fermate, etc. The score from the standpoint of the conductor. Each student is required to conduct pieces in various styles and to demonstrate a practical grasp of the problems involved. Stress is given to the fundamentals of conducting technique.

Mr. Findlay 1 hour weekly

2. *Special problems of the choral conductor.* The study of the problems involved in training the chorus. Procedures for developing excellence in tone, quality, blending, intonation and other minutiae. Further study of the conductor's technique with special reference to the chorus, emphasizing score-reading and interpretation. The psychology of the rehearsal. Students in this course are required to attend all rehearsals of the chorus and to conduct or accompany when called upon. Repertoire includes both accompanied and unaccompanied works, most of which are suitable for use with the better grade of choral society and school chorus. Prerequisite, Conducting 1.

Mr. Findlay 1 hour weekly

3. *Special problems of the orchestra conductor.* The special problems arising from the nature of the various instruments and choirs. Ensemble, balance, score-reading, and interpretation. The psychology of the orchestral rehearsal. Students in this course are required to attend the rehearsals of the orchestral class and to conduct when called upon. Repertoire includes representative symphonic and concert works, most of which are suitable for use with the better grade of amateur and student orchestras. Prerequisite, Conducting 1.

Mr. Findlay 1 hour weekly

Conference Courses

Individual conference privileges with instructors in the academic and school music departments may be arranged. These conferences are restricted to students concentrating in research. Candidates for the degree Bachelor of Music in Research, and candidates for the Master's Degree are required to carry conference courses in the fields of their theses. (§28j) (See also Bibliography)

Conservatory Chorus (*See* Chorus)

Conservatory Orchestra (*See* Orchestra)

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic, and structural features of twentieth century music, European and American.

Mr. Cooke — 2 hours weekly

Counterpoint

1. (Co-requisite: Solfège 1) A study of two-part 16th century model counterpoint, based mostly on the works of Orlando di Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

   2 hours weekly, first semester

1x. (Co-requisite: Solfège 1x) A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals during the first six weeks, and thus lays a foundation for the work in Counterpoint 1 which immediately follows. (§28k)

   3 hours weekly, first semester

2. (Prerequisite: Counterpoint 1.) A continuation of modal counterpoint, in three and four voices, following carefully analyzed models from the great 16th century writers such as Palestrina and Orlando di Lasso.

   2 hours weekly, 2nd semester

3. First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

   Second semester: Fugue writing. Subject, answer and countersubject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices. — 2 hours weekly

Mr. McKinley, Mr. Cooke, Mr. Kent, Mrs. Lautner
Mrs. Mason, Mr. Schwab, Mr. W. S. Smith, and Mr. Procter

Dramatic Technique

Acting technique coupled with a history of the drama. The class will participate in monthly radio plays, and the aim of the course will be to initiate the student into as many phases of the theatre as possible. (§28k)

Miss Tufts 4 hours weekly

English Composition and Speech

Writing and speaking for direct effects. Study of modern literary examples. Intensive training and practice in effective writing in all forms, including research. Principles of public speaking and debate. Drill in letter writing and discourse essential to the professional musician.

Mrs. Hersey 3 hours weekly

English Fundamentals

Practical survey of reading, writing, and speaking English effectually. Grammar, punctuation, sentence structure, and fundamental mechanics of correct writing and speech. Reading for thought and for pleasure. Organization and performance of lecture-recitals.

2 hours weekly

English Literature

English Literature presented with a background of World Literature. Emphasis on development of standard forms. Correlation with history, fine arts, and sociology. Evolution of a democratic ideal. Detailed study of modern writers with special attention to contemporary problems.

Mrs. Hersey 3 hours weekly

English Literature Lectures

Survey of American Literature, 1630-1940. Lectures. Text assignments. Written and oral reports. Evolution of the American way of life. Study of American culture and national consciousness, emphasizing problems and themes vital to the present.

Mrs. Hersey 1 hour weekly

English Refresher Course

A review of English grammar, syntax, punctuation, and the mechanics of oral and written communication for returning veterans or others who desire a thorough review of elementary principles.

3 hours weekly

English Seminar

Reading in specialized aspects of literature. Literary criticism and research. Investigation under direction of instructor, culmi-

nating in term thesis. Suggested topics: Chaucer; Shakespeare; English fiction; English Literature in the seventeenth century; modern American culture. May count toward Master's Degree.

Conference Course (see page 30)

Ensemble-Playing

The study of the classic and the modern repertoire of chamber music for pianoforte and stringed or woodwind instruments, including sonatas and trios, quartets, and works for larger combinations, is a refining and educating influence of inestimable value. Each class comprises six pianoforte students and students of stringed and woodwind instruments.

Mr. Cooke — 1 hour weekly

European History

Outline of the history of Western Europe from the fall of the Roman Empire to the present time. Social and cultural history to the fourteenth century. Emphasis on varied development of the Renaissance in political theory, art, literature and science. Growth of European national and economic life. International relations.

Miss Taylor — 3 hours weekly, 1st semester

Fine Arts

An introduction to the arts of painting, sculpture and architecture with emphasis upon Ancient Greek, Medieval Christian, European Renaissance Art and Modern Art of the Western World. The aesthetic, functional, social and psychological aspects of the fine arts. Lectures, class discussions, excursions to local museums, reading assignments and the study of photographic material.

Miss Lenn — 3 hours weekly

Fine Arts Lectures

A condensed course for students in the Diploma Course, designed to give an understanding of the aesthetic problems of painting, sculpture and architecture which will be of value in the solution of similar problems related to the art of music.

Miss Lenn — 1 hour weekly

French

1. Elementary grammar, reading and conversation. Phonetics.

Mme. Rivière — 3 hours weekly

2. Advanced grammar and conversation. Reading of operas. Phonetics.

Mme. Rivière — 3 hours weekly

3. French literature and civilization. Phonetics.

Mme. Rivière — 3 hours weekly

French Diction (preparatory to French 1 and 2)

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language.

Mme. Rivière — 1 hour weekly

German

1. Elementary grammar, translation, composition and conversation. Emphasis on diction through reading and singing German Lieder.

Mrs. Apel — 3 hours weekly

2. Review of grammar. Conversation and German literature with reading and interpretation of important works.

Mrs. Apel — 3 hours weekly

Harmony

1. (Co-requisite, Solfège 1 or 1x) A study of chord progression and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. The vocabulary includes all triads and seventh chords and their inversions in major and minor keys. Elementary modulations are studied.

2 hours weekly, second semester

1x. A class designed for those unable to attain a mark of C or above in Counterpoint 1. The first six weeks of the course are devoted to drill in the fundamentals necessary for the successful accomplishment of the work of Harmony 1 which follows.

3 hours weekly, second semester

2. Modulation by common chords; the simple chromatically altered chords including neighbor dominant and diminished sevenths, augmented and Neapolitan sixths; utilization of this material, together with the principles for the treatment of dissonance studied in Counterpoint 2, in the harmonization of chorale and other melodies. Extensive analysis of suitable material, especially the great chorale settings of J. S. Bach.

2 hours weekly, first semester

3. Modulation through chromatic sevenths, augmented sixths, and enharmonism; appoggiatura chords; diatonic and chromatic ninths. Application of melodic dissonance, and especially the appoggiatura, to the harmonic style of Haydn, Mozart, and Beethoven. Extensive analysis of the works of these composers, and of chromaticism in general, in the works of Schubert, Chopin, Wagner, Franck, and others. Analytic discussion of the impressionist harmony of Debussy and Ravel, and the so-called polytonal and atonal styles.

Mr. McKinley, Mr. Cooke, Mr. Kent, Mrs. Lautner, Mr. Procter, Mrs. Mason, Mr. Schwab, and Mr. W. S. Smith — 2 hours weekly

History of Music

1. This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structure of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

2. A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

Mr. McKinley — 2 hours weekly

Instrument (*See* §§18-23)

Instrumental Classes

String Class *Wood-Wind Class* *Brass Class*

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family, as well as to develop a substantial ability in performance on at least one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all important aspects of which are discussed as an integral part of the course.

String Class	Mr. Reasoner	1 hour weekly
Wood-wind Class	Mr. Carrel	1 hour weekly
Brass Class	Mr. Voisin	1 hour weekly

Instrumentation

A study of the instruments of the symphony orchestra and band as regards their characteristic timbres, registers, and technical possibilities, together with the principles and practice of scoring homophonic and polyphonic music, for orchestra in the first semester, and band in the second semester. A further detailed study of the acoustical and mechanical bases of the techniques of these instruments is made, stressing in the first semester the stringed and percussion instruments, in the second, the wood and brass instruments. Through this study the student gains an insight into the problems of the performer as well as an intimate knowledge of the method of tone production and of the system of fingering in all families of instruments studied.

Mr. Findlay — 2 hours weekly

Italian

1. Elementary course. Italian grammar and translation. Dictation and reading, practical phonetics; twice a week, exercises in pronunciation based on reading aloud.
Mr. Soresina 3 hours weekly

2. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. Discussion on topics bearing on the geography, life and customs of the Italian people.
Mr. Soresina 3 hours weekly

Keyboard Harmony

Harmonization at the keyboard of simple chorale melodies and folk tunes; playing from the figured basses of Corelli and others; elementary modulation; resolution of chromatic and discordant combinations.

Mrs. Mason 1 hour weekly

Language (*See* French, German, Italian)

Liturgical Music

The Catholic Liturgy and the historical background of Church Music. The Gregorian Modes and notation. The Plainsong of the Mass, Vespers, Compline, and the Solemnities of Holy Week. Practical training in the pronunciation of Church Latin and the correct rendition of Gregorian Chant (Solesmes version). Organ accompaniment of Plainsong. Polyphonic settings of liturgical texts, medieval and modern.

Mr. Titcomb 2 hours weekly

Major (*See* §§18-21)

Music in the Elementary School

Methods and materials for elementary and grammar grades. A study of the various approaches in the teaching of music to children and of the principles and devices of proven worth in current use, together with detailed study of the more important music series designed for grade schools. This study is conducted by means of assigned reading, lectures, and class discussions, each student being required to demonstrate the various procedures. In correlation with this course occasional visits to various nearby schools are arranged, so that students may observe the classroom work of children under competent teachers. Written reports of such observation assignments are required, and such points observed as have a vital bearing upon excellence in teaching or upon significant trends in music education are discussed in their relation to the work of the course.

Mr. Findlay 2 hours weekly

Music in the Secondary School

The first semester is devoted to a study of the earlier secondary level: i.e., intermediate or junior high school; the second, to the upper secondary level, or senior high school. The course is designed to prepare the student to deal in a practical way with the problems arising from various musical activities of each level. Emphasis is given to procedure and the selection of suitable material for the various types of work desirable in the modern secondary school, including chorus and other vocal ensemble, orchestra, band, and other instrumental ensemble, theory and history courses, operetta preparation and production. As in the course *Music in the Elementary School*, visits to observe teaching and written reports are required.

Mr. Findlay — 2 hours weekly

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics.

Mr. W. S. Smith — Conference Course (see page 32)

Musical Form

Prerequisite: Theory. An advanced course in the structure of compositions in the larger forms by various composers, both chamber music and orchestral. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems. Quartets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours weekly

Opera Classes (*See* page 44)

The training for singers in the Opera School is included in the Degree Course with major in voice, but is also available to voice students in the Diploma Course and others. (§§ 6f, 28k).

Orchestra

The Conservatory Orchestra

The New England Conservatory Orchestra of eighty-five members gives an average of six to eight concerts each year, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists.

The programs prepared for concert performance include a large number of standard overtures, symphonies, concertos, and miscellaneous works. Recordings are made of works as they are being played by the orchestra in concert or rehearsal, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

Mr. Holmes 4-6 hours weekly

Orchestral Class

The repertoire is drawn largely from the classics, but includes some later works, especially those for small orchestra. This class is a valuable adjunct to the class in Conducting 3, whose students are required to attend the rehearsals where they are given opportunity to conduct works in which they are sufficiently well prepared.

Mr. Findlay 2 hours weekly

Orchestra Reading

This class provides intensive training in the art of reading at sight and covers in the course of the year a large number of representative works from the orchestral literature of all periods. The works chosen vary from year to year. They are studied briefly, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and be able to solve them.

Mr. Holmes 2 hours weekly

Organ Class

A survey of organ literature from the sixteenth century to the present day, with particular reference to the selection of suitable material for church and recital work. An historical study of the tonal design of the organ, and of the problems of registration. A general discussion of style and interpretation.

Mr. McKinley 1 hour weekly

Physics

Brief survey of the principles of mechanics, properties of matter, force and motion, elasticity. Harmonic motion and waves. Propogation of sound-waves. The acoustics of auditoriums. Physical properties of the usual sources of musical sounds. Musical scales. The mechanism of hearing and the physics of human voice production. The principles of modern electrical methods of transmitting, recording and reproducing sounds. Electrical sound production and electrical musical instruments.

Dr. Hayek Lectures, 2 hours weekly
Supervised laboratory work, 2 hours weekly

Pianoforte Accompaniment

A study of the art of accompaniment, including the standard repertory both vocal and instrumental. Students will be given opportunity for practical experience in the many student recitals which take place during the year.

Mrs. Girouard — 1 hour weekly

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduates. Problems of interpretation are discussed as they relate themselves to a wide variety of styles, and many illustrations are given at the piano. This course is open to students taking a minimum of 12 points of other subjects (in which the major may be included) and to all full course students, both Diploma and Degree.

Mr. M. Schwalb — 1 hour weekly

Pianoforte Normal (*See* § 15f)

1. During two hours each week, student teachers take full charge of the pianoforte instruction of school children between the ages of eight and fifteen years. A general meeting takes place one hour weekly at which a plan of work for the week is laid out, general questions of pedagogy are considered, and the results of the past week discussed and criticised. Student teachers are given opportunities to conduct a general class, which meets also once a week. The following subjects are taught:—

   Musical Appreciation, in which the form, phrasing and the general structure of musical compositions are explained, together with the musical content; *Solfège*, including notation, ear-training, sight-singing and memorizing, rhythm, intervals, and scale and chord formation; *Rhythmic drill*, in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given each week.

Mr. Henry Goodrich, Supervisor, and Mrs. Rich 4 hours weekly

2. As in the first year, students take full charge of the instruction of school children during two hours weekly throughout the year. Teachers' meetings for the planning of the work take place one hour weekly and as in the first year there is a general class for the second year teachers, meeting one hour weekly.

Mr. Henry Goodrich, Supervisor, and Mrs. Rich 4 hours weekly

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable reper-

toire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Gibson 2 hours weekly

Practice Teaching

For School Music Majors. Teaching, under regular school conditions, of classes of children from primary through secondary school age in various musical activities, including singing, playing, and listening, and at the secondary level, the study of theory and history of music. This work is done in the public schools of the nearby City of Newton under the supervision of the Director of Music Education and the members of his staff, the Principals and co-operating teachers of the various schools to which student-teachers are assigned, and the Supervisor of the Conservatory's Division of School Music. Attendance is required at a weekly seminar session and frequent individual and small group conferences. Student-teachers are required to teach a minimum of sixty clock hours each semester.

Mr. Remley Weekly teaching assignments, followed by a seminar session at the Library of Teaching Aids in Newton.

Principles and Problems of Education

This course is an introduction to the general field of education. It deals with the role of education in society and the importance of the teacher in the educational organization. A study is made of the many factors which contribute to the development of a good teacher and the psychological principles involved in good classroom technique.

3 hours weekly

Psychology for Teachers

This course deals with the chief factors and principles of modern scientific psychology. It introduces the student to such psychological problems as individual differences, intelligence, personality development, motives, emotions, the laws of learning, and neurotic personality. How psychological principles operate in personal and social problems is also shown.

3 hours weekly

Sociology

This is a study of the various forms of social relations such as group behavior, folkways, mores, family, and various social institutions. A study is made of the various influences that mold different patterns of society. Social problems such as poverty, marriage, delinquency, and disease will be discussed. An attempt is made to show the relationship between education and the problems of modern society.

3 hours weekly

Solfège

1. Prerequisite: Passing of test in fundamentals of music (§1d). This course is divided into two main divisions: (1) sight-singing; (2) ear-training. The sight-singing and ear-training are conducted in such a way as to parallel the work in *Counterpoint 1* and *Harmony 1*. Melodic dictation in one and two parts. A study of rhythmic formulas and their accurate realization in singing and in practical instrumental performance, together with their notation. The alto and tenor clefs. The second semester leads to the recognition of the simpler chords and their inversions, and the ability to take from dictation melodic lines of some complexity. Ear-training records are provided. Great stress is placed on the practical application of the skill acquired, both in rhythmical precision and auditory perception, to the problems of instrumental sight-reading. 2 hours weekly

1x. A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals, and prepares the student to enter Solfège 2 at the beginning of the following year. (§28k) 3 hours weekly

2. A continuation of Solfège 1 or 1x, paralleling the work in Counterpoint 2 and Harmony 2. More advanced dictation and ear-training, as well as more complicated sight-singing, including transposition by clef and otherwise, preparatory to score reading. 2 hours weekly

Mr. and Mrs. Dufresne, Mr. Kent, Mrs. Lautner, Mr. Schwab
Mr. Procter

Stage Deportment

Training in preparation for public appearance, not only as performer, but as speaker. An important aim of the course is to give the student an easy, effective manner on the platform as well as in his day to day social contacts.

Miss Tufts 1 hour weekly, one semester

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc., are also studied. The problems of intonation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel 1 hour weekly

Study Methods

This course attempts to improve the work and study habits of the student. Much time is spent on the improvement of his reading skills. The student is shown how to improve his vocabulary, speed, and comprehension of reading. He is also shown how to improve his general efficiency by learning how to organize his work and eliminate unnecessary, distracting habits. Principles of psychology as they apply to teaching are also discussed.

1 hour weekly, one semester

Theory

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Acoustics. Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's pianoforte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith — 2 hours weekly

Theory A

This course is planned to give a wide perspective of the various forms into which musical composition flows. A study of the shorter forms as well as sonata form, including the analysis of many of the preludes and fugues of Bach's Well-Tempered Clavichord, and Piano Sonatas by Beethoven.

Mr. W. S. Smith — 1 hour weekly

Vocal Normal (*See* §15f)

1. After preliminary lectures and demonstrations, each student teacher is assigned voice pupils to teach, 2 hours a week, during the ensuing year under the direction of the supervisor, who attends the classes personally and gives suggestions and criticisms. Lectures each week prepare the student teachers to understand and deal effectively with the problems of teaching singing, vocal physiology and psychology. Student teachers prepare their pupils for a recital toward the end of the year.

Mr. Pearson — 3 hours weekly

2. Practical experience in teaching as in the first year, under supervision. Teacher's meetings, conferences, occasional lectures, observation of teaching, demonstrations and outside reading on methods, teaching material and graded vocal literature. Student recitals. Thesis, covering two years' work.

Mr. Pearson — 3 hours weekly

Woodwind Class (*See* **Instrumental Class**)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic and modern, which he may enjoy during his professional career.

Mr. Panenka — 1 hour weekly

OPERA SCHOOL

Under the direction of Boris Goldovsky

The aim of the Opera School is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production.

Training for Singers

1. *Advanced Class of Opera*

   A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

2. *Preparatory Class of Opera*

   Vocally less advanced students will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

Training for Operatic Leadership

3. *Coaching and Conducting*

   A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

4. *Stage Direction*

   A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming and make-up.

   Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera School.

Lecture Course

Mr. Goldovsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera School will be required to attend this course, for which they will pay no additional fee. The course will also be open to the general public. (§28k)

SCHOOL OF POPULAR MUSIC

Ruby Newman, *Supervisor*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a school of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Three three-year courses are available, in voice, instrumental performance, and in arranging, leading to a diploma (*See* special folder).

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Students who are sufficiently advanced technically will have the additional advantage of practice in instrumental groups of varying size, each affording practical experience.

Arranging for orchestra in the best contemporary styles of popular music is a field with increasing professional possibilities, yet one in which it has been difficult to obtain thorough instruction. The Conservatory is in a position to provide a solid foundation in theoretical training, together with a special course in instrumentation under the instruction of an expert professional arranger. The student will have opportunity to hear his orchestrations performed.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

An illustrated folder containing detailed information concerning courses and instructors will be furnished to all interested upon receipt of a request addressed to the Conservatory.

SECTIONS FOR REFERENCE

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English	Latin or modern foreign languages
Mathematics	History or Science

b. An official transcript of record must be filed in the office of the Dean upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean by September 1st.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Each student is required to take a test in fundamentals of music. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to recognize two-note intervals and short melodic patterns within the range of an octave.

Note: Students who are unable to pass this test in fundamentals may enter the Solfège 1x class, which meets three times a week and which aims to prepare the student for entrance to Solfège 2 at the beginning of the following year, and the class in Counterpoint 1x. (§28k)

Students are also required to take an intelligence test.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only (§28f). These examinations will be given at the beginning of the academic year. Students wishing to take these examinations must apply to the Dean before the opening of registration in September, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

d. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a diploma.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.
b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.
c. In addition to all other requirements, candidates may be examined in Solfège, sight-playing, and keyboard harmony at each of these examinations.
d. Under §§18-21, *Instrumental Requirements*, will be found special information regarding the repertoire necessary for entrance to the Junior year, Senior year, and for graduation.
e. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean at the beginning of that school year, and in no case later than six days after the beginning of the first semester.

Section 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First year.
b. Passing of the Junior Examination, a demonstrative examination in the major, which takes place toward the end of the First year or soon after the opening of the first semester of the following year.

Section 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First and Second years.
b. Passing of the Senior Examination, a demonstrative examination in the major, which takes place toward the end of the Junior year.
c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior Examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement.

Section 6

Requirements for Graduation

a. Completion of all prescribed supplementary subjects (§24a, *D*)
b. Passing of the Final Examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.
c. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, of which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be prescribed which must be performed by the candidate after two weeks' study without the aid of the instructor.
d. Special Requirements for Violin and other Orchestral Majors.
    1. All advanced students may be required to play in the Conservatory Orchestra or the Orchestral Class.
    2. Advanced violin, viola, and violoncello students may be required to attend Ensemble class for one or more years in addition to credit requirements.

3. Wind instrument players may be required to attend the Woodwind or Brass Ensemble Class one or more years in addition to the requirement for credit.

e. It is advisable that all students working for instrumental or vocal credit toward a Diploma make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

f. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director. Voice majors may be permitted to take Opera Class as part of the requirement for graduation where a justified substitution can be found.

ADVANCED DIPLOMA COURSES

Section 7

Requirements for Admission

a. Possession of a New England Conservatory Diploma, or its equivalent, with a major in the field in which the candidate desires the Advanced Diploma.

b. Recommendation of the instructor in the major field.

c. Passing of a demonstrative examination before an examining committee at the beginning of the academic year.

Section 8

Requirements for a Soloist's Diploma

a. *Not less than one year* of intensive study of the Conservatory.

b. An artistic and authoritative public performance with orchestra, and, in the case of instrumentalists, in ensemble.

c. Presentation of a complete recital, not later than the second Saturday in May.

d. Completion of such additional work in supplementary studies as the Director may prescribe, with no mark lower than C.

e. Completion of the special requirements prescribed for each course (c in §§18-21), and of requirement in §6e.

f. Passing of a demonstrative examination, conducted by the Director, and at least three other members of the Faculty.

Section 9

Requirements for the Diploma in Ensemble-playing

a. The requirements listed above under §§6a, 8a, d, e, f.

b. The student must have attended the Ensemble class during three full years. Violinists, violists, and violoncellists must have also attended the Quartet class during two full years.

c. Performance in the weekly recitals of a wide repertoire of ensemble music suitable to the candidate's instrument, including trios, quartets, quintets, both classic and modern. A work equivalent in difficulty to one of the Beethoven quartets, Opus 59, or the Brahms Piano Quintet, must be included.

d. A recital of ensemble music, the candidate taking part in each work, to be given not later than the second Saturday in May. The program may include works for various combinations of instruments, or all may be for the same combination.

COLLEGIATE DEPARTMENT

HARRISON KELLER, Mus. B., *Acting Director*

THE FACULTY COUNCIL

THE DIRECTOR } *ex officio*
THE DEAN }
FRANCIS FINDLAY
HOWARD GODING
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

WALLACE GOODRICH, Mus. Doc., *Director Emeritus*

Section 10

The Faculty Council is empowered to make all decisions relating to the Collegiate Department of the Conservatory.

Courses leading to the degree

BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. Graduation from an accredited high school or its equivalent is required for admission to degree courses, with a creditable record of scholarship. High school graduation is assumed to imply fifteen units of high school work, of which three must be in English, two in foreign languages, one in mathematics (though two are recommended), one in science or history, and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

b. Presentation of an official transcript of record, together with an application for admission to the Degree Course. (Application forms are obtainable at the office of the Dean.) These papers must be presented at the office of the Dean by September 1st.

c. Taking of the tests described in §1d.

d. Except in Composition and School Music Courses, the completion of the equivalent of the First year in the Conservatory Diploma Course in the major instrument (§§ 18-21).

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

e. Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfège 1, Counterpoint 1, and Harmony 1.

f. School Music majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each. A deficiency in this requirement must be made up by work in applied music in addition to that required in the outline of the course.

g. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

Section 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

c. Credit will be given for academic subjects prescribed in the course a student intends to pursue, and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

e. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

f. The regulations of §2 apply also to the Degree courses.

g. Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year or years, with not more than one failure.

b. Passing of a demonstrative examination before the Faculty Council, taking place at the end of each of the first three years of the course. The Council's decision as to the placement of each student in the course is based not only on the result of the foregoing examinations, but also on the student's record.

Section 14

Requirements for Graduation

a. Completion of all course requirements. (§24a, *D*)

b. Recommendation of the Faculty Council as a result of the final examination conducted by the Council.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, or Violin or other Orchestral Instrument:
   1. Completion of prescribed repertoire.
   2. An individual recital to be given not later than the second Saturday in May.
   3. Performance of a solo work or equivalent with the Conservatory Orchestra.

b. For majors in Musical Research, Criticism, or Aesthetics:
   1. During the Senior year special work will be assigned to replace a portion of that emphasizing repertoire and solo performance required of those majoring in an instrument or voice.
   2. The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his proposed thesis at the beginning of the Senior year.
   3. The candidate must pursue the course in Bibliography and Research as part of his major, in addition to the supplementary subjects prescribed for the final year. (§28j)
   4. Presentation of a completed thesis for the approval of the Faculty Council not later than April 1 of the final year. The completed manuscript must be presented to the Supervisor of Academic Studies by March 15.

c. For majors in Ensemble-playing (Pianists or String players)
   1. Instrumental requirements of §§ 18c, 21c.
   2. Requirements of § 9, b, c, d.

d. For majors in Composition.

   The candidate must submit to the Director on or before May 1st, of the Senior year, the following:

1. A motet in three or more parts to Latin words.
2. A madrigal in four or more parts to English words.
3. A two-part invention.
4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.
5. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
6. A serious work for full orchestra, requiring not less than twelve minutes for performance.
7. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

e. It is advisable that all students working for instrumental or vocal credit toward a Degree make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

f. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director. Students majoring in Pianoforte may be permitted to take Pianoforte Normal as part of the requirement for graduation. Voice majors may take work in Vocal Normal where a justified substitution can be found.

Courses leading to the degree
MASTER OF MUSIC

Section 16

Requirements for Admission

a. Possession of a Bachelor's Degree from a college or music school of recognized standing. The course leading to this degree must have been the equivalent of the course prescribed by the New England Conservatory for the degree Bachelor of Music, as regards:
   1. Subjects pursued and degree of advancement.
   2. Approximate proportion of musical subjects to academic work.
   3. Total number of semester hours.

   Note: The Bachelor's Degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding a Bachelor's Degree which does not fulfill the requirements of the Conservatory, will be given opportunity to complete these requirements at the Conservatory before admission to the Master's Course.

b. Application for admission, to be submitted to the Director not later than September 1 preceding the academic year in which

the candidate desires to enter the course. Application must be made upon the form provided for the purpose by the Conservatory, and must be accompanied with an official transcript of college record.

c. One or more comprehensive examinations in musical subjects (including applied music) may be required of candidates entering the Conservatory from other schools or colleges. Academic subjects, so far as they conform to Conservatory requirements for the Bachelor's Degree, will be given appropriate credit without examination.

d. Except in the field of Composition and applied music, submission in writing of a plan of study, including the title of thesis, to the Faculty Council. Composition majors must submit a plan of study, and a statement of their proposed creative work.

e. Examination in applied music by the Faculty Council, who will determine whether the entire record warrants the candidate's admission to the course.

f. Approval by the Faculty Council of the subjects proposed, and of the thesis (both title and subject matter), or proposed creative or applied work.

Section 17

Requirements for Master's Degree

a. **At least one year** of intensive work at the Conservatory. For students majoring in applied music, two years are almost invariably the minimum required; the student must fulfill requirements in repertory considerably in advance of those required for the degree, Bachelor of Music (§§18-21), and must present a recital containing major works, both classical and modern.

b. In addition to the work of the major field, completion of four full subjects, each giving a minimum of four semester hours credit (approved as above §16f), and of a Conference Course in Bibliography and Research in the case of a major requiring a thesis, with a course mark not lower than *B* in each subject.

c. Submission of the thesis to the Faculty Council, not later than May 1st. The final manuscript must be presented to the Supervisor of Academic Studies by April 15.

d. Approval of the thesis by the Faculty Council, and the passing of an oral examination, given by them. A demonstrative examination must be passed in the case of a major in applied music.

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INSTRUMENTAL REQUIREMENTS

Section 18

Pianoforte Majors

a. Before admission to the Junior class of the Conservatory Diploma course, or to the Freshman year of the Degree course, a student must have studied the fundamentals of pianoforte

technique (finger exercises, scales, trills, arpeggios), and studies by Czerny or the equivalent; two and three part Inventions, and easier selections from the Suites and the Well Tempered Clavichord by Bach; movements of sonatas by Mozart, Haydn, and Beethoven; and compositions of the romantic and modern schools.

Note: Special requirements for Junior Examinations or entrance to the Freshman year of the Degree course: Candidates must be prepared to play in 16th notes all major and minor scales, and the chromatic scale, through four octaves, hands together, at a tempo: quarter note equals 120; all major, minor and augmented arpeggios, in all three positions, through four octaves, hands together, at a tempo: quarter note equals 96; and three pieces of the student's choice.

b. Before graduating from the Diploma course, or entering the Junior year of the Degree course, the student is required to have studied a repertoire averaging eight pieces by composers in each of the following groups:

1. Bach, Handel, Scarlatti, Rameau, Couperin
2. Mozart, Haydn, Beethoven
3. Schubert, Mendelssohn, Schumann, Chopin, Liszt
4. Brahms, César Franck, Debussy, and composers of the modern school.

Note: For entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the following are required: All major, minor, and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through four octaves, tempo: quarter note equals 96; and scales in octaves for both hands at a tempo: four sixteenth notes equal 72.

c. Candidates for the Soloist's Diploma and for the Degree Bachelor of Music with concentration in pianoforte must have studied, in addition to a more extensive and advanced repertoire, one concerto from each of the following groups:

1. Bach, Mozart, Beethoven, Haydn.
2. Schumann, Chopin, Mendelssohn, Grieg, Rubinstein.
3. Saint-Saëns, G minor or F major; Liszt, E flat major; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; Rimsky-Korsakov, or other works of equivalent importance.

INSTRUCTORS

HOWARD GOD'NG**

WILLIAM BUTLER
MARGARET CHALOFF
BARBARA CHAMBERS
MALCOLM CREIGHTON
KURT FISCHER
GEORGE A. GIBSON
JEANETTE GIGUERE
MARIE A. GILLET
HENRY GOODRICH
BETTY HILKER
CATHERINE KELLER
VIRGINIA KLOTZLE
ANNA S. LOTHIAN
MARGARET MASON
LUCILLE MONAGHAN
ELISABETH SCHULZ
DONALD SMITH
RHODORA B. SMITH
RICHARD E. STEVENS
MIKLOS SCHWALB
ALICE E. WHITEHOUSE
FLORENCE WILD
SUSAN WILLIAMS

Section 19

Organ Majors

This course is designed to provide the student with a solid technical foundation in preparation for both church and recital work; a knowledge of the underlying principles of registration, including the adaptation of foreign registrational schemes to American organs; a study of the problems involved in the playing of piano and orchestral accompaniments upon the organ; keyboard harmony and improvisation.

a. At the examination for entrance to the Junior class of the Diploma course, or Freshman year of the Degree course, the student must be prepared to play a selection of the grade of difficulty represented by the Prelude and Fugue in C major by J. S. Bach (Peters Edition, Book 1, No. 1), or the Sonata in C minor (No. 2) by Mendelssohn.

b. Before graduating from the Diploma course, or entrance to the Junior year of the Degree Course, a repertoire of not less than 20 pieces drawn from two groups, as follows, must have been studied:
   1. Works of J. S. Bach, 10 pieces: including a movement of a Trio Sonata, two or three Chorale Preludes from Peters Edition, Book VI or VII, and the larger Preludes and Fugues. Of the latter a Prelude (Fantasie, Toccata, etc.) with its Fugue counts as two pieces.
   2. 10 pieces, including at least one by each of the following composers: Rheinberger, César Franck, Widor, Vierne, Karg-Elert, Reger. Individual movements, exclusive of the easier slow movements, of sonatas and symphonies each count as one piece.

c. For the Degree or Soloist's Diploma, the candidate must present additional repertoire of comprehensive scope and variety, at least equal in amount to that required for the Diploma, including complete works representative of the best standards of organ literature.

INSTRUCTORS

HOMER HUMPHREY
CARL McKINLEY**
DOWELL McNEILL

** Member of Faculty Council

Section 20

Voice Majors

This course is designed to give the student a thorough understanding of the voice and its management; a mastery of breathing and breath-control through correct method of vocalization which is an essential element of Italian music; and appreciation of representative vocal styles and the ability to perform in a musicianly manner an extensive repertoire of Italian, French, English and German vocal music.

a. Before admission to the Junior year of the Diploma course, or the Freshman year of the Degree course, the student must have studied the vocal instrument with attention to breathing, breath-control, coordinated management of diaphragm and resonance chambers. He must give satisfactory evidence of the ability to apply the principles of correct tone production, quality and management of scales, studies and songs of Handel and early classics.

b. For graduation in the Diploma course, and before entering the Junior year of the Degree course, the student must prepare a minimum of four songs each in Italian, English, French, and German; arias from standard operas in each of the four mentioned languages; a church repertoire of songs and oratorio airs. The performance of this repertoire must show an understanding of and familiarity with the correct styles, including recitative.

Note: Before entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the student must have a working knowledge of such vocal techniques as the trill, messa di voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lutgen, Concone 15 and 25, Aprile, Righini and such selections from the classics by Bach, Mozart, Gluck, Rossini, Haydn, and Handel as bring into play the foregoing techniques. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with special attention to recitative. His record book must show a considerable repertoire of Italian and English songs, Italian arias of medium difficulty, and simple French songs.

c. Candidates for the Soloist's Diploma and for the Degree of Bachelor of Music with concentration in voice, in addition to increasing the foregoing repertoire with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare an appropriate part of an oratorio such as Handel's *Messiah*, Mendelssohn's *Elijah*, Bach's *Passion of St. Matthew* or *St. John*, or Haydn's *Creation*.

INSTRUCTORS

WILLIAM L. WHITNEY**

ELEANOR DAVIS
ALICE GIROUARD
ELIZABETH GOLDEN
PERCY F. HUNT
GLADYS MILLER
CHARLES PEARSON
MARIE POUTIATINE
DOROTHY RICHARDS
ALICE H. STEVENS
MARIE SUNDELIUS

Section 21

Violin and other Orchestral Instrument Majors

Violin

a. Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: three octave scales and arpeggi; Caprices by Rode, Kreutzer, Fiorillo; Concerto by Mozart in A or D major, or equivalent.

b. Requirements for graduation from Diploma course, or entering Junior year of Degree course: scales in thirds, octaves, and tenths; Caprices by Dont, opus 35; Studies by Gaviniés; Concertos by Bach, Mendelssohn, Bruch, Rode, Mozart, Saint-Saëns, Wieniawski.

c. For graduation from Degree or Soloist's course: Caprices by Paganini, Sauret, Wieniawski; Solo sonatas by Bach; Concertos by Beethoven, Brahms, Tchaikovsky, Glazounov, Sibelius, Prokoviev; Symphonie Espagnole by Lalo.

INSTRUCTORS

HARRISON KELLER**

FRANCES BROCKMAN
PAUL FEDOROVSKY
ALFRED KRIPS
JOHN D. MURRAY
RAYMOND ORR
C. ROLAND REASONER

Viola

The requirements are similar to those of the violin course, preparing for solo performance or for membership in a symphonic orchestra.

INSTRUCTOR

GEORGES FOUREL

Violoncello

a. Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: Lee's Method; major and minor scales in two octaves; Studies by Dotzauer; Technical exercises by Feuillard and Cossman; Pieces by Schubert, Lully, Haydn, Exaudet.

b. For graduation from the Diploma course, or entering the Junior year of the Degree course: scales and arpeggi in three and four octaves; bowing technique by Sevçik-Feuillard; Studies by Dotzauer, Grützmacher, Duport, Popper; Suites for Violoncello alone by J. S. Bach; Concertos by Romberg, Davidoff,

** Member of Faculty Council

Servais, Popper, Goltermann; Sonatas by Cervetto, Sammartini, and Bréval.

c. For graduation from the Degree or Soloist's course: scales in thirds and sixths and octaves; Studies by Popper, Grützmacher and Piatti; Concertos by Saint-Saëns, Lalo, Haydn, Dvoràk, d'Albert, Schumann; Sonatas by Locatelli and Boccherini; Concert pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

INSTRUCTORS

ALFRED ZIGHERA H. SHERMAN

Contrabass

a. Before entering the Junior year of the Diploma course, or the Freshman year of the Degree course, students must have completed the following:

Nanny: *Complete Method;* Scales in major and minor keys in one and two octaves; Technique of the fingers and bow; scales in thirds and octaves; *32 Studies* by J. E. Stork; Rougnon, *Fantaisie;* Verrimst, *Concertino;* Chapius, *Fantaisie Concertante.*

b. Before graduation from the Diploma course, or entrance into the Junior year of the Degree course, the student must have studied:

Nanny: *24 Studies from Symphonies; Studies from Kreutzer and Fiorillo; 20 Etudes de Virtuosité; Verrimst, 1er et 2me Morceau de Concours;* Büsser, *Pièce en Ut;* Ratez, *Theme, Variations and Fugue;* Richard Strauss, *Symphonic Poems;* Concertos by Dragonetti, Stork. Rivier, *Pièce en Ré;* Ratez, *Fantaisie.*

c. Before graduating from the Degree or Soloist's course, the following repertoire must have been studied in addition to the foregoing:

Nanny: *10 Caprices;* Bille, *24 Caprices;* Nanny-Vidal, *Concert Etudes* transcribed from J. S. Bach's *Suites for Violoncello;* Concertos by Koussevitzky, Bottesini, Nanny.

INSTRUCTOR

GEORGES MOLEUX

Harp

a. Before entering the Junior year of the Diploma course, or the Freshman year of the Degree, the following must have been studied: Technical exercises by Victor Coeur, Holy (part 1); Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tourier, Zabel.

b. For graduation from the Diploma course, or entrance to the Junior year of the Degree course: Technical exercises by Victor Coeur, Holy (part 2); Etudes by Bochsa, Nadermann; Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié,

Saint-Saëns, Tournier; Solos with orchestra by Dubois, Pierné, Tournier, Widor; Ensembles with harp.

c. For Soloist's Diploma or for graduation from the Degree course: Etudes by Bochsa, Dizi, Czerny-Vitzthum; Pieces by Albeniz, Bach, Büsser, Couperin, Chopin, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokoviev; Debussy, *Sonata* (with flute and viola); Bax, *Quintet;* Suites by Roussel and Florent Schmitt; Solos with orchestra by Debussy, Ravel, and Handel.

INSTRUCTOR

BERNARD ZIGHERA

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a present member of the Boston Symphony Orchestra. For each of these instruments a careful plan is made for serious and thorough technical study, necessary for the fulfillment of the exacting present-day requirements for soloists and orchestral players. Students receive in the class in Orchestral Reading, and in the Conservatory Orchestra and the Orchestral Class the practical training necessary to fit them for membership in a symphony or opera orchestra of the first rank. They also have the added experience of playing in smaller combinations in the classes in Woodwind and Brass Ensemble. Percussion players are given a thorough training in tympani and in each of the orchestral percussion instruments, including advanced study of vibracussion instruments, and are prepared to take any position in this group.

INSTRUCTORS

Flute
GEORGES LAURENT

Oboe and English Horn
FERNAND GILLET

Clarinet
VICTOR POLATSCHEK
NORMAN CARREL
ROBERT STUART

Bassoon
RAYMOND ALLARD

French Horn
WILLEM A. VALKENIER

Trumpet
GEORGES MAGER
MARCEL LAFOSSE
ROGER VOISIN

Trombone
JOHN W. COFFEY

Tympani and Percussion Instruments
LAWRENCE WHITE

Band Instruments

Band Instruments

Students may study band instruments not included in the wind section of the orchestra.

Cornet and Trumpet
GEORGES MAGER MARCEL LAFOSSE ROGER VOISIN

Trombone, Alto, Baritone, Tuba and Euphonium
JOHN W. COFFEY

Section 22

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent of two years of piano study before graduation, and must be able to play simple accompaniments of songs with some fluency.

Degree students must have the equivalent of three years of piano study, and must be able to accompany songs of medium difficulty with fluency.

b. *Violin and other Orchestral Instrument majors* must have the equivalent of two years of pianoforte study before graduation.

c. *Composition majors* must have considerable proficiency on the piano, and a working knowledge of at least two orchestral instruments, each chosen from a different group, i.e., Strings, Woodwind, Brass, Percussion.

Section 23

School Music Majors

a. Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

b. Before graduation the student must have obtained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

GENERAL INFORMATION

Section 24

Marking System
(Effective September 10, 1943)

a. Marks, which are permanently recorded in the office of the Dean, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance. Regularity of attendance at all classes is required. The work of students who do not attend classes regularly will suffer, and this will affect the mark of the semester. Students who are delinquent in attendance will be summoned before the Board of Faculty Advisors.

A signifies superior ability and achievement.

B shows excellent work. Students obtaining an average of *B* or above are entitled to a place on the Dean's list.

C means satisfactory work and progress—a good passing mark.

D is a low passing mark.*
75% of all grades received by a student in a Diploma or Bachelor of Music Degree Course (figured on the basis of the number of semester hours of credit given) must be *C* or above in each of the following three divisions of his work, otherwise he will not be allowed to graduate:—

1. Supplementary musical subjects and secondary instrumental study.
2. Supplementary academic subjects and professional subjects in the School Music Division (see page 19).
3. The work of the major field.

E denotes a failure and means that the work of that semester must be repeated. Not until this has been done will a student be allowed to begin the next semester's work in the same subject. Two E's in any semester constitutes a failure for the full course. The student will not be allowed to continue the full course and the Conservatory reserves the right to withdraw the student's registration.

b. Special examinations will be given to students who fail to come to the regular examination because of illness for which the student can give certified evidence. The work will be marked "incomplete", but this will be made an automatic *E* at the end of the sixth week of the following semester if the examination has not yet been taken. A mark of "incomplete" may also be given at the discretion of the teacher if the student has failed to hand in required assignments. This mark will again automatically change to *E* if the work is not made up before the end of the sixth week of the following semester.

c. Reports of a student's standing will be sent to parents upon request made to the Dean. Parents will be notified of cases of delinquency in attendance.

Section 25

Honors

a. *Honors* are awarded at Commencement to graduating students in the Diploma and Degree courses who have done superior work in each of the several fields of their course. Information regarding the basis upon which Honors are awarded will be given upon application to the Dean.

b. *Special Honors* are awarded in any supplementary subject to those students who attain the grade of *A* throughout the prescribed course.

c. *Highest Honors* are awarded to the honor student having the highest average grade, in the Diploma and Degree courses.

**D* will not be accepted as a passing mark in any work leading to the Diploma or Degree and the Conservatory reserves the right to require the student to repeat the course.

Section 26

General Regulations

a. All tuition is payable in advance. Arrangements for making payments in installments may be made by consulting the Assistant Treasurer.

b. Students entering classes after the beginning of the semester will be charged for the full semester and must take the necessary number of private lessons to make up the work lost.

c. The Conservatory reserves the right at any time to refuse or to withdraw the registration of any student whose presence may appear detrimental to its interests without being required to give specific reasons for such action, and to refuse to renew the registration of students who have been habitually delinquent in their studies.

d. No refunds will be made for late entrance, lost lessons, or withdrawals.

e. All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, etc., must be attended to not with instructors, but invariably at the business offices.

f. The Conservatory reserves the right to discontinue any class which does not reach a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons (§28l) or take the class another year if it is given. The Conservatory reserves the right to make any changes in curriculum, tuition fees, and room rates, as it deems necessary.

Section 27

Registration

Registration for new students for the academic year opens annually on the Tuesday after Labor Day, but may be arranged at any time prior thereto. All other students must register before Commencement for the next academic year. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

During the summer vacation, the offices of the Conservatory are open from nine o'clock until five, except Saturday, when they are open from nine until twelve. For information regarding summer instruction, see page 71.

Section 28

Tuition and Fees

a. The tuition fee for a Diploma Course, including all required supplementary subjects but exclusive of private lessons in the major field, is $325. per year. Students are required to take a minimum of one half-hour lesson per week in the major instrument or study.

b. For the course leading to the degree Bachelor of Music the yearly fee for all prescribed subjects (except the private lessons in the major) in all fields except school music, is $375. Students are required to take two half-hour lessons, or one hour lesson per week in their major instrument or study.

c. In the School Music Course leading to the degree Bachelor of Music, including all prescribed subjects (except instrumental private lessons) the yearly fee is $450. Students may limit themselves to one half-hour lesson per week during each year in their instrumental study, providing there are no deficiencies to make up.

d. The fee for phonograph recordings (see pp6e, 15e), $4.00 per year for 2 10" recordings.

e. Registration fee per academic year, $3.00, and for Summer School $3.00.

f. The fee for each examination for advanced standing is $3.00.

g. The fee for a special examination is $3.00.

h. The fee for the Diploma in any course or for the Degree is $10.00, payable on or before June 10 of the final year.

i. The fee for each transcript of students record (after the first one) is $1.00. There is no charge for the first copy.

j. The fee for supplementary subjects included in the regular courses of study is standardized at $20.00 per semester hour of credit. Conference courses are at the same rate.

k. The charges for the following subjects are indicated below:

	per semester
Solfège Ix (for Special Students)	$50.00
Solfège Ix (Supplementary for full-course students)	20.00
Counterpoint Ix (for Special Students)	50.00
Counterpoint Ix (Supplementary for full-course students)	20.00
Harmony Ix (for Special Students)	50.00
Harmony Ix (Supplementary for full-course students)	20.00
Opera School	
Courses 1, 3, 4	65.00
Course 2	50.00
Lecture course, for other than Conservatory Students	20.00
Dramatic Technique	35.00
Pianoforte Class per yr.	35.00
Pianoforte Normal per yr.	25.00
Vocal Normal per yr.	25.00

i. The charges for private lessons are as follows:

YEARLY RATES FOR ONE HALF HOUR LESSON PER WEEK

	Preparatory	Intermediate	Advanced
Pianoforte	$67.50	$117.50	$195.00
Voice	67.50	117.50	195.00
Violin	110.00	132.50	175.00
Organ	67.50	132.50	137.50
Orchestral Instruments	67.50	132.50	195.00
Popular Music	100.00	125.00	150.00
Counterpoint and Harmony	132.50	132.50	132.50
Solfège	87.50	132.50	132.50
School Music	132.50	132.50	132.50
Composition	175.00	175.00	175.00
Languages	110.00	110.00	110.00
Special advanced pianoforte instruction			240.00

YEARLY RATES FOR ONE HOUR LESSON OR FOR 2 HALF HOUR LESSONS PER WEEK AT TWICE THE ABOVE RATES

PRIVATE LESSONS WILL BE AVAILABLE IN ANY SUBJECT TAUGHT AT THE CONSERVATORY FOR SHORTER PERIODS THAN ONE YEAR TO ANY STUDENT. RATES ON APPLICATION TO BUSINESS OFFICE

A minimum of 15 private half-hour lessons is required for one semester hour of credit in supplementary subjects.

m. Rental of Pianofortes: $40.00 per academic year. When a student lives at home, the cost of moving one way is to be paid by the student.

n. Practice facilities in the Conservatory Building are provided for resident students at the following rates:

For entire academic year, 6 days a week:

Room with upright pianoforte	2 hours a day	$20.00
Practice organs	1 hour a day	$30.00
Teaching organs	1 hour a day	$48.00
Carr organ	1 hour a day	$70.00

For single hours:

Room with upright pianoforte	10c	Teaching organs	25c
Room with grand pianoforte	15c	Carr organ	35c
Practice organs	15c	Jordan Hall organ	50c

o. Book Deposit: a deposit of $15.00 is required of all students taking academic subjects for credit. This deposit is held for purchases of text books at the book store. Unexpended balance will be returned at the end of the academic year.

p. Student Activity Fee: by a vote of the student body of the New England Conservatory of Music, a student activity fee of $5.00 per academic year will be charged to all students taking twelve semester hours or more per semester.

The purpose of this fee is to provide adequate funds for class and student social activities during the year. Cards will be issued to each student, entitling him to admission to all student social activities.

CORRECTION

Half-Hour Rates for Academic Year

	Preparatory	Intermediate	Advanced
Composition	NONE	$132.50	$175.00
Organ	$67.50	$132.50	$175.00

Effective as of September 1, 1946

SCHOLARSHIPS, LOANS AND PRIZES

Entering Scholarships

The Conservatory offers entering scholarships to students in need of financial assistance who qualify for enrollment in one of the full courses leading to Diploma or Degree as follows:

HIGH SCHOOL SCHOLARSHIPS. A limited number of scholarships of $100. each to students graduating from High Schools in New England, who are recommended by their Principal or Supervisor. A limited number of similar scholarships are also available to students from High Schools outside of New England.

COMPETITIVE SCHOLARSHIPS. A limited number of Orchestral Scholarships of $100. each are available to other High School graduates who qualify to enter one of the full courses leading to Diploma or Degree with an orchestral major. A limited number of $100. scholarships are also available for entrance into one of the full courses in voice, instrument or arranging in the School of Popular Music. Three scholarships representing one half of the tuition in one of the courses in the School of Opera are also available on a competitive basis. Write for further details concerning the above scholarships and for an application blank.

Second Year Scholarship

A scholarship of $350. is offered to the student who attains the best general record in scholarship and musicianship during his first year as a holder of a High School scholarship. This sum will be applied toward tuition during the second year.

Other Scholarships

The following scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before April 23rd, upon the prescribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty. *In Pianoforte*

THE LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston, to be used for the support of deserving students.

THE HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In violin* $250

THE CARR SCHOLARSHIPS. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, in memory of his father and mother, provides scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Crabtree

Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thousand dollars, a bequest under the will of the late M. Ida Converse, will be applied to the maintenance of five annual scholarships of equal amounts, to aid in their education worthy and meritorious students of the Conservatory who are in need of financial assistance.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French, in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundred dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the state of New Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morrison. The income of three thousand dollars will be used to educate specially gifted, needy children; precedence to be given to lineal descendants of Charles Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousand dollars under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

THE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

THE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to

the education of one or more vocal students who show distinct promise of success in a public career as singers.

THE HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

THE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

THE REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

THE SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

THE AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

THE JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to students to continue their musical education. Students must have attended the Conservatory for at least one year and be properly recommended. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the Secretary of the Beneficent Society, care of the New England Conservatory.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter:

THE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.

THE ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.

THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.

THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.

THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.

THE ELSON CLUB SCHOLARSHIP.
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Club.

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustees, for the Academic Year 1946-1947:

Class 1. One hundred dollars for the best Overture or other serious work for orchestra.

Class 2. Fifty dollars for the best group of songs or solo instrumental pieces,

or for the best piece of chamber music, or for the best composition for chorus with or without accompaniment.

Any student in any department of the Conservatory who shall have been continuously registered in the Conservatory since October 1, 1946, will be eligible to enter the competition.

Compositions offered will be received at the Dean's Office not later than April 30th.

Manuscripts must be legible and in ink.

The judges will be appointed by the Director.

Detailed information regarding conditions of the competition, which must be consulted by all competitors, will be furnished upon application to the office of the Dean.

THE MU PHI EPSILON MEDAL

Awarded by Beta Chapter to a woman student who, in the first year of her course, has been outstanding in musicianship, scholarship, citizenship, and gives evidence of great future achievement in her major field.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for many years. It is an ideal means of communication between the employer and the student who is a worthy candidate for a position. The Conservatory's recommendations are based on personal knowledge of the student's achievement and conduct during the period of study, substantiated by carefully kept records from each of his teachers. It is the aim of the Bureau to discover the proper person to fill the position to the employer's satisfaction, and likewise to find the position for the student which will give him opportunity to realize his best potentialities. The large number of graduates and former students who are now occupying important positions in widely varying fields in the musical world testifies to the success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerative engagements in church and concert work for well qualified undergraduates.

LIVING ACCOMMODATIONS

The Conservatory maintains attractive accommodations for women students in the N.E.C. House, located within a five minute walk of the Conservatory. Recently completely renovated and redecorated, with improved appointments, it is under the direction of a supervisor and her assistant, with the usual regulations that apply to college dormitories. Large recreation rooms in the basement make an ideal social center under careful supervision. Ample reception rooms are provided on the first floor. All women students who are not living at home are required to live at the N.E.C. House. All requests for detailed information and application for accommodations should be addressed to the Supervisor of Student Housing, New England Conservatory of Music, 290 Huntington Avenue, Boston 15, Mass. Rooms will be shown by appointment during the summer.

ROOM FEES

Single Rooms—$264.00 and $308.00 per academic year.

Double Rooms—$176.00, $220.00, $264.00, and $308.00 per academic year.

All rooms MUST BE HELD for the full academic year and paid for on that basis.

Men students will be assisted in finding rooms in approved private homes, located near the Conservatory Building, by writing to the Dean.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchandise, are located on the first floor of the Conservatory building. In addition to all Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on theoretical musical subjects, etc., will find it to their interest to send their orders to the Music Store. All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store. Appointments for the making of recordings may be made here. Address all orders to the New England Conservatory Music Store, Huntington Avenue, Boston 15, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in applied and theoretical musical subjects, as well as academic subjects, throughout a period of six weeks, beginning during the last week of June, and ending early in August. It is possible during this period to earn credit for a semester's work in three or four subjects, a total of eight semester hours of credit being the maximum allowable during one session. Credit for work thus accomplished is permanently recorded and is available for transfer to other institutions. It will be accepted toward requirements for the Diploma or Degree courses at the Conservatory, provided the student has fulfilled the entrance requirements or has already been admitted to the course.

In addition to the instruction which is offered in all branches of applied music, it is possible to carry on work in musical theoretical subjects as well, including counterpoint, harmony, theory, musical form, instrumentation and composition, and also in various of the subjects offered in the School Music course. While the academic courses offered may vary from year to year, these usually include English composition and literature, psychology, fine arts, languages, European and American history, bibliography and research. Other musical and academic subjects may be added if the demand warrants. Instruction is given by members of the Conservatory faculty and others. Special conferences are a feature of the Summer Session, with opportunity for general discussion, especially of teaching methods and material. All facilities of the Conservatory building, including the use of practice organs, the recording equipment, and the Library, are available. Details regarding enrollment, registration, tuition rates and special announcements will be sent upon request directed to

The New England Conservatory of Music Summer School
Huntington Avenue
Boston 15, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianoforte, voice, violin or other instruments, or in supplementary musical or academic subjects, or in dramatic and lyric action, may register for private lessons during the whole or any part of the period between the close of the academic year in June and the opening of the succeeding academic year in September. Further information will be given upon application.

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Ethel L. Hill
Registrar
1947-48

934

New England
CONSERVATORY of MUSIC

1947-1948
Catalogue

Copyright 1947
New England Conservatory of Music
Printed in U.S.A.

1947-1948

New England CONSERVATORY of MUSIC

Founded
February 18, 1867

HUNTINGTON AVENUE
BOSTON, MASS.

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1947-1948

September	2	Registration opens
	4	11 a. m., Required preliminary meeting of all new full-course students
	4-10	Examinations for Advanced Standing and for Admission to the Diploma and Degree Courses
	15	Academic Year begins
	20	Last day of Registration for all Candidates for Diploma or Degree in 1948
November	27	Thanksgiving Day. Holiday
Dec. 24-Jan. 3		(inclusive) Christmas Vacation
January	19-31	Midyear Examinations
February	2	Second Semester begins
Mar. 28-Apr. 4		(inclusive) Spring Vacation
April	21	Last date for Scholarship applications for 1948-1949
May	8	Last date for recitals by candidates for Soloist's Diploma or Degree
	20	Last day of classes in supplementary subjects
	24-29	Examinations for all students, Degree, Diploma and Special, in supplementary musical and academic subjects
	31	Memorial Day.
June	1-12	Final and Promotional Demonstrative Examinations, Degree and Diploma Students
June	1-12	Registration of all present Diploma, Degree, and Special students for academic year 1948-1949
	11	Senior Class Concert
	14	Annual Meeting and Reunion of Alumni Association
	15	Commencement Day
	16	Registration for Summer School begins
	28	First day of Summer School
August	7	Summer School ends

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Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Appointed to Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-1942. Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honneur* (*France*).

HARRISON KELLER, Mus.B. (Bethany College), *Director; Supervisor of String Department, Violin.*

Violin, Lindberg; Gustav Hollaender (Stern's Conservatory, *Berlin*), Anton Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances in this country; founded former Boston String Quartet, 1925, and leads the present quartet of the same name.

MALCOLM H. HOLMES, B.S., (Harvard), *Dean, Veterans' Counselor, Conductor Conservatory Orchestra.*

Conducting with Sir Adrian Boult, *London.* Member of faculty, Wellesley College and Berkshire Music Center. Conductor of Harvard, Radcliffe and Wellesley College orchestras. Member Tanglewood String Quartet.

RAYMOND T. ALLARD, *Bassoon.*

First Prize, Paris Conservatory. Studied bassoon with Eugene Bordeau and Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1922.

URSULA APEL, *German.*

Graduate of Wickersdorf College, *Germany.* Studied at University of Berlin. Taught German at Longy School, and the Weer Singing School. Tutor of graduate students, Harvard Music Department.

DAVID BARNETT, A.B. (Columbia), *Pianoforte.*

Head of Pianoforte Department, Wellesley College.

RICHARD BURGIN, *Violin.*

Graduate with highest honors Imperial Conservatory, *St. Petersburg.* Violin, Lotto, *Warsaw;* Joachim, *Berlin;* Auer, *St. Petersburg.* Concertmaster in Helsingfors, Finland. Solo recitals and appearances with leading orchestras in Russia, Sweden, Norway, and Denmark. Concertmaster and Associate Conductor Boston Symphony Orchestra.

WILLIAM BUTLER, A.B., M.A. (Harvard), M.M. (Eastman School of Music), *Pianoforte.*

Studied with Isadore Philipp, H. Gebhard, Cecile Genhart.

NORMAN CARREL, *Clarinet.*
Graduate N. E. C. Clarinet, Victor Polatschek.

MARGARET CHALOFF, *Pianoforte.*
Studied at N. E. C., at Chicago Musical College and with Mme. Vengerova at Curtis Institute. Has taught at Rosary Academy and the Boston Conservatory.

BARBARA CHAMBERS, B.S. (State Teachers College, West Chester, Pa.), *Pianoforte.*

JOHN W. COFFEY, *Trombone.*
Studied at N. E. C. under Gallo and Rochut; graduate of Curtis Institute under Simons, Belgiorno, and Gerhard; also studied with Mario Falcone in New York and Raichmann in Boston; formerly Head of Brass Department of Baldwin-Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 played under Toscanini in Buenos Aires; member Boston Symphony Orchestra since 1941.

FRANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors Edinburgh), *Theoretical subjects, Composition.*
Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

MALCOLM CREIGHTON, Mus.B. (Northwestern Univ.), *Pianoforte.*
Graduate N. E. C. Pianoforte, Howard Goding.

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Graduate N. E. C. Voice, Alice H. Stevens, Cleora Wood.

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Formerly Assistant Conductor Radcliffe Choir and Choral Society. Assistant Professor of Music, Bryn Mawr; conductor College Chorus.

GASTON DUFRESNE, *Solfege.*
National Conservatory of Lille: 1st prize in Cornet and Double bass. National Conservatory of Paris; 1st Medal in Solfege; 1st prize in Contrabass. Member of Concerts Colonne, Paris, 1922-1927; member Boston Symphony Orchestra since 1927. Teacher of solfège Berkshire Music Center 1940 and 1941.

MARGERY K. DUFRESNE, *Solfege.*
Studied choral conducting at Harvard Graduate School. Studied at Longy School of Music; piano with Tsuya Matsuki, Bruce Simonds, *Yale* and Tobias Matthay, *London.*

DORCAS M. EDGELL, A.B. (Baylor), M.A. (Boston Univ.), *English.*
Assistant English and Education Departments, Baylor University. Administrative Assistant to Dean of Graduate School, Brown University.

NORMA JEAN ERDMANN, *Voice.*
Graduate N. E. C. Voice, Charles Bennett. Fellowship three years, Juilliard Graduate School; concert and opera in the United States.

GEORGE FAXON, Licentiate (Trinity, London), *Organ, Choir Training, Carillon-playing.*
Studied N. E. C.; church organ work; instructor of organ, University of Michigan; organist and choirmaster, Church of the Advent, Boston.

WILLIS W. FAY, A.B. (Williams), *Pianoforte, Sight-Playing.*
Studied at Institute of Musical Art, *N.Y.*; Graduate School, Harvard. Pianoforte with H. Gebhard, *Boston;* Lazare Lévy, Carlos Bühler, *Paris;* The Matthay School, *London.* Taught pianoforte at Groton School. Accompanist to Mme. Pavla Frijsh, *Paris.*

PAUL FEDEROVSKY, *Violin.*
Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

FRANCIS FINDLAY, Ed.M. (Harvard), *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music.*
Graduate with honors, N. E. C. Studied at Harvard University and Salzburg (Austria) Mozarteum Academie. Has held posts as Supervisor of Music in various public school systems; lecturer in Boston University, College of Music and Summer Session; Harvard University, Graduate School of Education; Seminar Leader in Salzburg Mozarteum Academie; Director of Eastern Music Camp. Conductor of concerts and festivals in Boston, St. Louis, Los Angeles, and elsewhere. Honorary President of New England Festival Association; Honorary National Patron of Delta Omicron; Honorary Correspondent for America of Salzburg Mozarteum Academie.

KURT FISCHER, *Pianoforte.*
Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher of Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

GEORGES FOUREL, *Violin, Viola and Quartet Playing.*
First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola Laforge and Vieux; quartet and ensemble, Chevillard. Member of Boston Symphony Orchestra since 1921, and of the Boston String Quartet.

GEORGE A. GIBSON, *Pianoforte, Sight-Playing.*
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First Prize, Paris Conservatory Oboe, Georges Gillet. First medal in solfège, Paris Conservatory. Formerly first oboe Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitsky and Concerts Straram, *Paris.* Toured as concert artist in many European cities. 1925-1946 solo oboe Boston Symphony Orchestra. Founder of the Decem chamber music group. *Officier d'Académie* and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte.*
Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

ALICE GIROUARD, *Pianoforte, Accompaniment, Voice.*
Graduate with honors of N. E. C.; pianoforte, Henry Wilder, George Proctor; voice, Charles Bennett, Arthur Wilson, Cleora Wood; pianoforte accompaniment, Wallace Goodrich. Further studies in France, Germany and Italy.

HOWARD GODING, *Supervisor of Pianoforte Department, Pianoforte.*
Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason and Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with the Boston Symphony and other prominent orchestras.

ELIZABETH GOLDEN, *Voice.*
Graduate N. E. C. Voice, Alice H. Stevens. Concert and church soloist.

BORIS GOLDOVSKY, *Supervisor of Opera Department.*
Graduated with high honors Liszt Academy of Music, *Budapest.* Pianoforte, Leonid Kreutzer, Arthur Schnabel, *Berlin,* Ernst Dohnanyi, *Budapest;* composition, Leo Weiner, *Budapest.* Early concert tours and appearances with orchestra in Europe. Since coming to this country has occupied positions of operatic direction in Philadelphia and Cleveland; Musical Director of Opera School, Berkshire Music Center. Lectures and pianoforte recitals. Master of Ceremonies of the Saturday broadcasts of the Metropolitan Opera.

HENRY M. GOODRICH, *Pianoforte.*
Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

LEO HAYEK, Ph.D. (Univ. of Vienna), *Physics.*
Formerly director of the Phonographic Archives of the Academy of Science in Vienna. Taught physics of sound and voice at University of Vienna. Research Assistant on speech clinic, Ohio State University. Physics instructor Northeastern University.

JANET HAYES, Mus. B. (N. E. C.), *Voice.*
Voice, William L. Whitney; concert and radio soloist.

FRANCES W. HERSEY, A.B., Litt.D. (Mt. Holyoke), *English.*
Asst. Professor, Wellesley; Asst. to Editor, Atlantic Monthly; lecturer, Simmons College; author, Boston Author's Club. Phi Beta Kappa.

BETTY HILKER, Mus.B. (N. E. C.), *Pianoforte.*
Pianoforte, H. Goding.

ELAINE F. HOWARD, A.B. (Radcliffe), M.A. (Bryn Mawr), *Psychology, Sociology and Principles and Problems of Education.*
Taught at Cambridge Graduate School.

HOMER HUMPHREY, *Organ.*
Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda. Sometime Dean of Massachusetts Chapter, American Guild of Organists.

PERCY F. HUNT, *Voice.*
Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

BETTY ANNE JUDGE, Mus.B. (N. E. C.), *Pianoforte.*
Pianoforte, Howard Goding.

CATHERINE KELLER, *Pianoforte.*
Colorado Women's College; St. Louis Institute of Music; N. E. C. Pianoforte, B. Webster.

CHARLES S. KENT, Mus. B. (Univ. of Louisville), M.M. (Eastman School of Music), *Supervisor of Solfège Department, Theoretical Subjects.*
Juilliard Graduate School. Taught theoretical subjects at Oberlin Conservatory and Western Reserve University, *Cleveland.*

VIRGINIA KLOTZLE, *Pianoforte.*
Graduate of N. E. C. Pianoforte, B. Webster.

ALFRED KRIPS, *Violin.*
Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra; present member Boston Symphony Orchestra and Boston String Quartet.

MARCEL LAFOSSE, *Trumpet.*

First Prize, Paris Conservatory; First trumpet, Concerts Pasdeloup; First cornet, Concerts Colonne; First trumpet, Opéra Comique. Member of the Boston Symphony Orchestra since 1926.

FRANCES BROCKMAN LANIER, A.B. (Univ. of Ore.); M. Mus. (N.E.C.) *Violin.*

Violin, Rex Underwood (*Univ. of Ore.*); Harrison Keller, N. E. C.; Adolph Busch and Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland, Ore. Symphony and Boston Pops. Concert appearances throughout the country.

GEORGES LAURENT, *Flute.*

First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légion d'Honneur, Officier de l'Instruction Publique* (*France*). Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

LOIS W. LAUTNER, *Theoretical subjects.*

Graduated from Institute of Musical Art, *New York;* Composition, Percy Goetschius; Violin, Frank Kneisel; studied on scholarship with Arnold Schoenberg; Theory Methods, Juilliard School of Music. Taught theory, keyboard harmony, sight-singing, and ear training at Jordan Conservatory and Butler University, *Indianapolis.*

LOTTIE H. LENN, *Fine Arts.*

Univ. of Frankfort, Germany; German Institute for Art Studies, *Florence;* Boston Center of Adult Education and State University Extension, Art Appreciation.

ANNA STOVALL LOTHIAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston*, and Percy Grainger, *New York.* Solo performances in concert and with orchestra, and lectures.

FRANK L. MACDONALD, *Violin.*

Studied with William C. MacKinley, Winternitz, Herman Goldstein. Conducted symphony orchestras. Concertmaster, People's Symphony Orchestra. Teacher of violin and conductor of orchestra at Phillips Academy, *Andover.*

GEORGES C. MAGER, *Trumpet.*

First Prize, Paris Conservatory. French Horn with Paul Mager; trumpet with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechiari, Lamoureux, and Touche in Paris; first cornet, Société des Concerts du Conservatoire de Paris. Miséricorde Order from Serbia during World War; *Officier d'Académie, Officier de l'Instruction Publique* (*France*). First trumpet Boston Symphony Orchestra since 1919.

MARGARET MASON, *Pianoforte, Theoretical subjects.*
Graduate N. E. C. Pupil of Stuart Mason, *Boston*, and Lazare Lévy, *Paris*, in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Supervisor of Theoretical Studies, Organ, Harmony, Counterpoint, Composition, History of Music.*
Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, *Harvard;* and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

DOWELL P. McNEILL, Mus.B. (N. E. C.), *Organ*
Organ, H. Humphrey; church and concert organist.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*
Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York*, Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass.*
First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie (France).*

LUCILLE MONAGHAN, *Pianoforte.*
Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934. Concert appearances throughout the country. Soloist with Boston Symphony and at "Pops."

JOHN DICKSON MURRAY, *Violin.*
Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

JAMES F. NEWCOMB, *Organ, Pianoforte, Theoretical Subjects.*
Pianoforte with F. Sheridan, Sascha Gorodnitzki, and Webster Aitken at Juilliard Graduate School; organ, theory, and choral directing with Dr. T. Tertius Noble. Church organ and choir work.

RUBY NEWMAN, *Supervisor of the Department of Popular Music.*
Violin, Felix Winternitz; harmony and composition, Nicolas Slonimsky, *Boston.* Opera conducting, Meinhard von Zallinger; conducting, Dr. B. Paumgartner; Mozarteum, *Salzburg*, 1933, 1934, 1935. Conductor, Jenny Concert Broadcasts, 1932-1936; Rainbow Room Orchestra, *New York*, 1937 to 1940. Staff conductor, C.B.S., *New York*..

RAYMOND ORR, *Violin, Flute.*
Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

ERNST PANENKA, *Bassoon, Woodwind ensemble.*
Academie of Music, *Vienna.* Member of Volksoper orchestra in Vienna, 1926-1929. Boston Symphony Orchestra since 1930.

CHARLES PEARSON, *Voice, Radio Technique.*
Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murphy, *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice department, MacMurray College for Women; professor of voice and history of music, DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broadcasting Company, *New York.* Soloist with leading orchestras and churches.

VICTOR POLATSCHEK, *Clarinet.*
Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Philharmonic Orchestra 1912-1930), under foremost conductors of Europe. Present solo clarinet, Boston Symphony Orchestra.

ERNST POSSONY, *Voice, Associate in the Opera Department.*
First baritone, Leipzig Opera House; professor in State Conservatory, *Leipzig;* taught at Klindworth-Scharvenka Conservatory, *Berlin;* Reinhardt Seminar, *Vienna;* Director of Opera School, *London.*

MARIE POUTIATINE, *Voice,*
Studied at the Ecole Normale de Musique and with Nadia Boulanger, *Paris.* Wide European travel. Teacher, Cambridge Center of Adult Education.

LELAND H. PROCTER, Mus.B. (Eastman School of Music), Mus. M. (Univ. of Oklahoma), *Theoretical Subjects, Composition.*
Head of Music Department Southwestern State College (*Weatherford, Okla.*); composer of orchestral and chamber music; many performances throughout this country.

C. ROLAND REASONER, *Violin.*
Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of Preparatory String Class.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N. Y. Univ.) *Practice Teaching* (*School Music Division*).
Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsylvania, Director of Music Education in Newton, Massachusetts since 1941.

DOROTHY E. A. RICHARDS, *Voice.*
Graduate of N. E. C. Voice, C. Shirley; Church and school work in Boston.

SIMONE RIVIERE (A.B., M.A., Univ. de Bordeaux, France), *French language, diction, and literature.*
Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Paris. Head of French department in private schools; recitals of French songs.

ELISABETH J. SCHULZ, *Pianoforte.*
Graduate N. E. C., C. Stasny and A. Lothian; Percy Grainger, *Chicago;* solo performance, recitals, broadcasts.

HAROLD SCHWAB, Mus. B. (Univ. of So. Cal. and N. E. C.) *Solfege, Theoretical subjects.*
Studied at Fontainebleau, Westminster Choir School, Eastman School of Music. Organ, Walter Skeele, Henry M. Dunham, Henri Libert, C. M. Widor. Pianoforte, Charles Dennée, Raymond Wilson. Composition, Herbert Elwell, Bernard Rogers. Church music, Father Finn, J. F. Williamson. Member of faculty, Lasell Junior College. Church and concert work.

MIKLOS SCHWALB, *Pianoforte.*
Budapest Conservatory; pianoforte with Ernst von Dehnanyi; studied with Leo Weiner, Zoltan Kodaly. Soloist with European orchestras; extended concert tour in Scandinavian countries; established in London with his interpretations of Beethoven's sonatas; in Paris as a specialist in the music of Liszt and Debussy. American debut in New York Town Hall; since then has reappeared as a recitalist and soloist with symphony orchestra.

HANNAH SHERMAN, A.B. (Radcliffe), *Violoncello.*
Violoncello, Carl Barth, Droeghmans.

DONALD S. SMITH, *Pianoforte.*
Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri, *Zakopane, Poland.* Church organist and lecturer.

RHODORA B. SMITH, *Pianoforte.*
Graduate N. E. C. Panoforte, G. Gibson and L. Monaghan; church organist.

WARREN STOREY SMITH, *Theory, History of Music.*
Graduate Faelten Pianoforte School, *Boston,* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript, now music editor Boston Post.

CARLO B. SORESINA, Doctor of Science, (Univ. of Turin), *Italian.*
Taught Italian, University Extension Courses, Harvard University; Lecturer and teacher in colleges of this country.

KATHERINE SOUTHWORTH, *Pianoforte.*
Pianoforte with Bertha Benson Beers and Howard Goding.

ALICE H. STEVENS, *Voice.*
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;*

Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

ROBERT STUART, *Clarinet.*
Clarinet, V. Polatschek.

MARIE SUNDELIUS, Mus. D. (Rollins), *Voice.*
Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

LURA TAYLOR, Mus. B. (N. E. C.) *European and American History.*
Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, *Harvard.* Member American Society of Architectural Historians. Collaborator in the study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

JEANNE TUFTS, *Dramatics.*
School for Stage, *New York, N. Y.;* Actors Workshop; Experimental Theatre.

WILLEM A. VALKENIER, *French Horn.*
French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Berlin,* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

ROGER VOISIN, *Trumpet, Brass Ensemble.*
Trumpet, R. Voisin; member of Boston Symphony Orchestra.

BETTY WARREN, A.B., M.A. (Radcliffe), *Theoretical Subjects.*
Composition with Copland, Piston, and Nadia Boulanger.

LAWRENCE WHITE, Mus. B. (N. E. C.), *Tympani and Percussion Instruments.*
Piano with Richard Stevens, N. E. C.; Former Faculty Member, Tufts College; Newton Public Schools, American Institute Normal Arts. Member Boston Symphony Orchestra 1928-1946; marimba and vibracussion soloist "Pops" orchestra.

ALICE E. WHITEHOUSE, *Solfege, Pianoforte.*
Graduate, N. E. C. Pianoforte, Buonamici, Proctor, Dennèe, De Voto, *Boston.* Has been active as teacher, lecturer, and music critic, and in church work.

WILLIAM L. WHITNEY, *Supervisor of Voice Department, Voice.*
Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhausen, *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Boston;* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Prout, *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert and oratorio singer in England, Italy, Germany and United States. Organized and managed school for vocalists and pianists in Boston with branches in Florence and Paris, with distinguished faculty. Has taught at Royal Normal and Wimbledon Colleges, *London.*
Theater.

FLORENCE WILD, *Pianoforte.*
Pianoforte, DeVoto.

CHESTER W. WILLIAMS, A.B. (Oberlin), M.A. (Harvard), *Theoretical Subjects.*
Instructor at Grinnell College and Cornell College, Iowa.

SUSAN WILLIAMS, *Pianoforte.*
Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E. C. *summer sessions.* Soloist with orchestra.

ALFRED ZIGHERA, *Violoncello.*
First Prize Paris Conservatory, violoncello, Loeb; ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris, present member Boston String Quartet. Outstanding player of the viola da gamba in Europe and America.

BERNARD ZIGHERA, *Harp.*
First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

WALTER PISTON, A.B. (Harvard), Mus. Doc. (Philadelphia Conservatory), Professor of Music, Harvard University. *Seminar in Advanced Composition.*

HISTORY OF THE NEW ENGLAND CONSERVATORY

The New England Conservatory of Music, the oldest independent school of music in this country, was founded in Boston by Eben Tourjée on February 18, 1867, and incorporated in 1870. The Conservatory first occupied studios in Boston Music Hall, the center of the orchestral activity of the city and the home of the Great Organ.

Under Dr. Tourjée's direction the school prospered and enlarged its activity and the numbers of its student body, until in 1882 advantage was taken of the opportunity to acquire the large St. James Hotel in Franklin Square, which would provide not only more ample teaching space, but also a home for the young women who were coming to the Conservatory in large numbers for musical study.

After the death of Dr. Tourjée in 1890, Carl Faelten assumed the Directorship, who in turn was succeeded in 1897 by George W. Chadwick. Again the broadening of the musical curriculum demanded new resources of physical plant, which were realized by the construction of the present building on Huntington Avenue and Gainsboro Street, especially designed to meet every need of the school. The Conservatory took possession of this building in September, 1902.

Upon the resignation of Director Chadwick at the end of the year 1930, he was succeeded by Wallace Goodrich who had occupied the office of Dean of the Faculty since its establishment in 1907, Frederick S. Converse becoming the new Dean of the Faculty. Mr. Goodrich retired in 1942, and was succeeded by Quincy Porter, who had been Dean of the Faculty since 1938. Mr. Porter resigned in June 1946, and Harrison Keller was appointed Director in 1947.

In 1925 the Conservatory was granted authority to confer the Bachelor's Degree in Music, and eight years later also the degree, Master of Music. The demands of a collegiate curriculum led in 1928 to the construction of a substantial addition to the Conservatory building. The Conservatory now possesses the advantage of a single building containing three halls, including Jordan and George W. Brown; fifteen classrooms and sixty other studios for teaching and practice, and eleven rooms for organ instruction and practice; ample space for the general, orchestral, and choral libraries, and for records and recording; recreation rooms, the necessary provision for administration, and a modern cafeteria.

The Conservatory is situated in the heart of the cultural center of Boston, one block from Symphony Hall — the home of the Boston Symphony Orchestra — and a short distance from the Boston Opera House and the Boston Public Library.

A more detailed and illustrated description of the Conservatory building and facilities will be sent upon application addressed to the Conservatory.

PREPARATORY COURSES IN APPLIED MUSIC

PIANOFORTE

The pianoforte course is divided into ten grades. A candidate for admission to the Diploma Course must have completed Grade 5, or its equivalent. A candidate for admission to the Degree Course must have completed Grade 6, or its equivalent. The choice of works to be studied is left to the discretion of the instructor, who is at liberty to substitute material of equal worth and degree of difficulty.

Pianoforte 1

N. E. C. Method, Book 1; Diller-Quaile, First Solo Book; John Thompson, Grade 1; Concord Piano Book; Oxford Piano Course, Grade 1; First Book of Tunes to Play, Henry Goodrich.

Scales — major scales to be played hands separately through one octave.

Pianoforte 2

N. E. C. Method, Book 2; John Thompson, Grade 2; Diller-Quaile, Second Solo Book; 2nd Concord Piano Book; Bach, Pieces from Anna Magdelena's Notebook; Bartok, Mikrokosmos, Oxford Piano Course, Grade 2.

Scales — major and antique minor scales to be played hands separately through two octaves.

Pianoforte 3

N. E. C. Method, Book 3; Diller-Quaile, Third Solo Book; John Thompson, Grade 3; Bach-Carroll (Easy Bach); Clementi Sonatinas; Master Series for the Young, Hughes; Album for the Young, Schumann; Scènes des enfants, Tansman.

Scales — major and antique and harmonic minor scales to be played hands together through two octaves.

Arpeggios — all major and minor arpeggios to be played hands separately through two octaves.

Pianoforte 4

Czerny, Selected Studies from opus 821, 849, 639; Krause Trill Studies; Burgmüller Studies, op. 100; Heller Studies; Bach, Pieces from "Short Preludes and Fugues"; Handel, Twelve Easy Pieces; Sonatinas by Clementi, Dussek, Kuhlau, Mozart, Beethoven; selected pieces from the works of Schubert, Schumann, Mendelssohn, and modern composers.

Scales — all major and minor scales (harmonic and melodic) to be played hands together four octaves in 8th notes at M. M. quarter-note equals 120.

Arpeggios — all major and minor arpeggios to be played hands together through four octaves in 8th notes at M. M. quarter-note equals 96.

Pianoforte 5

Czerny Studies, op. 299; Cramer, Selected Studies; Heller, Selected Studies; Bach, Two-Part Inventions; easier Sonatas by Mozart and Haydn; Mendelssohn, Songs without Words, Schumann, Kinderscenen; Pieces by Grieg, MacDowell, Sibelius, Debussy and other modern composers.

Scales — all major, minor (three forms) and chromatic scales to be played hands together in 16th notes at M. M. quarter-note equals 96.

Arpeggios — all major, minor and augmented arpeggios (three positions) to be played through four octaves hands together in 16th notes at M. M. quarter-note equals 72.

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N. B. A candidate for admission to the first year of the Diploma Course must have completed the equivalent of Grade 5, and be prepared to play three pieces by different composers for the Board of Examiners. At least one piece must be played from memory.

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Pianoforte 6

Hanon, Virtuoso Studies; Czerny, op. 740; Philipp, Selected Studies; Clementi, Gradus ad Parnassum; Bach, Two and Three-Part Inventions; Beethoven Sonata, op. 49; pieces by Chopin, Schumann, Brahms, Debussy, Rachmaninoff, etc.

Scales — all major and minor scales in parallel and contrary motion in rhythms of 2, 3, and 4 notes to a beat of M. M. quarter-note equals 108.

Arpeggios — all arpeggios as listed in Grade 5 and dominant and diminished seventh arpeggios (4 positions) in 16th notes at M. M. quarter-note equals 72.

Violin 1

Methods: Leopold Auer; Maia Bang; de Bériot; Dancla. Studies: Laoureux, Book 1; Sevçik, Elementary Violin Studies; Rex Underwood, Bow Art; Wohlfahrt, op. 38; Folk Tunes and Classical Transcriptions: Willis Fay, Lets Play Together; Herfurth, A Tune A Day (Book 1); Laighton, Tunes and Technique; Sontag, Folk and Master Melodies (Book 1).

Holding and tuning the instrument; basic functions of the bow with rhythmic studies; finger exercises using intervals preparatory to the study of scales and arpeggios; simple double stops with open strings and first finger.

Violin 2

Studies and Etudes: Wohlfahrt, op. 38 (cont.); Wohlfahrt, op. 74,

(Book 1), Gardner, Harmonic Thinking; Sevçik, op. 1, Part 1 (Book 1); Dancla-Bériot, Position Method. Folk Tunes and Pieces: Bohm, Perpetuo mobile from Little Suite; Jennie Danniel, Third Position Tunes; Willis Fay, Let's Play Together, (Book 2); Herfurth, Classical Album; Music Album published by Willis; A. Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios in one position (first, third, and second positions.); basic studies in shifting between these positions; rhythmic studies in bow division using various types of legato and staccato bowings; simple double stop trills; double stop scales in broken form.

Violin 3

Studies and Etudes: Berkeley, Twelve Studies in Modern Bowing; Dont, op. 38; Gardner, Harmonic Thinking, (Book 1); Gruenberg, Foundation Studies; Laoureux, Practical Method, (Book 2); Sevçik, op. 1, Part 2; op. 8, op. 9; Wohlfahrt, op. 74, Book 2.

Student Concertos: Accolay and Seitz. Pieces: Dancla, Six Airs Variés, op. 89; Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios, major and minor, played in one position in every key with varied bowings; chromatic scales in one octave; two-finger shifting studies on one string and shifting larger intervals; portamento; basic shifting studies in thirds, sixths and octaves.

Violin 4

Etudes: Kreutzer, Mazas, op. 36, (Book 1); Concerto: Vivaldi in A minor; sonatas: Handel, Padre Martini; pieces: De Bériot, Scène de Ballet, Wieniawski; Légende; Kreisler, Tempo di Menuetto, Aubade Provençale, Indian Lament, etc.

Three-octave scales and arpeggios, major and minor, in some keys; chromatic scales; arpeggios in related chords, two octaves; one-octave scales on one string with two, three and four-finger shifts; beginning the study of scales in thirds, sixths and octaves.

Violin 5

Studies: Sevçik, op. 1, Part 3; Kreutzer, 42 Studies and Caprices.

Concertos: Vivaldi; Viotti, no. 23; Rode no. 4 and no. 7.

Sonatas: Handel and Corelli.

Sonatinas: Schubert and Dvoràk. Also shorter pieces.

Single-note scales and arpeggios in all forms with various rhythms and styles of bowing; scales in thirds, sixths and octaves.

Violin 6

Etudes and Caprices: Kreutzer, Fiorillo, Rode, Tartini — Art of Bowing; Partita in E major, Bach.

Concertos: Bach, Mozart, Nardini, Tartini, Viotti.

Sonatas: Handel, Mozart, Nardini, Grieg, Tartini.

Spanish Dances and Zigeunerweisen by Sarasate; Polonaises and Souvenir de Moscow by Wieniawski.

Studies in perfect and augmented fourths and perfect and diminished fifths; studies and scales in fingered octaves and tenths; three and four-string chord studies; scales in trills and harmonics; continuation of other scales and arpeggios in all forms.

Viola 1

Hans Sitt, School of the Viola; Wohlfahrt, Basic Viola Studies, Book 1; Dancla, Ecole de la Mélodie, Book 1; A. Moffat, Old Masters for Young Players (Viola and Piano).

General principles on position; tuning, holding the instrument, basic functions of the bow, etc.; G. Fourel's fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the first position; gradual study of all these scales in modulating order on a wide variety of bowings.

Viola 2

Hans Sitt, School of the Viola (continued); Wohlfahrt, Basic Viola Studies, Book 2; Dancla, Ecole de la Mélodie, Book 2; A. Moffat, Old Masters (continued and completed); J. S. Bach, Suite in G major for 'cello, (transcribed for viola).

Fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the third and the second positions; gradual study of the scales on a wide variety of bowings; basic exercises in shifting from first to third position, also from first to second and second to third position; beginning the double stop scales in thirds, sixths and octaves, first in broken form, then on two strings; first steps in bow distribution and proper phrasing, applied on texts such as J. S. Bach's First Suite for 'cello solo, transcribed for viola.

Viola 3

J. S. Bach, Suite in C major for 'cello, (transcribed for viola); Hoffmeister, Etudes; Hans Sitt, Concertstück in G minor, first allegro; Borissovsky, Four Artistic Studies for Viola solo; Vivaldi, Sonata for viola and piano.

Basic exercises on first, second and third positions (continued), including basic finger exercises preparatory to harmonic minor scales; shifting exercises covering these positions entirely developed; major and melodic minor double stop scales (continued) first in broken form, then on two strings, with very varied bowings including G. Fourel condensed bowings; G. Fourel studies in chords in all keys on three strings with bowings; study of the trills on diatonic and chromatic scales; scales in pizzicati and in harmonics; all major melodic and harmonic minor scales covering the three first positions, in modulating order: C major, A minor, F major, D minor, etc.

Viola 4

Campagnoli, Forty-one Caprices for viola alone; Kreutzer, Selected Studies transcribed; J. S. Bach, Sonata No. 2 in D minor transcribed from the 'cello; Handel, Concerto in B minor for viola and piano.

Basic finger exercises at the fifth position; basic shifting exercises between the first, second, third, and fifth positions; study of the fourth position along the same lines as for the first, second, third, and fifth positions; all shiftings between these five positions explored first with basic exercises, then on all major, minor and chromatic scales in two octaves with numerous variations; also arpeggios in all keys (perfect chords with inversions and diminished seventh); all major and minor scales in thirds, sixths, and octaves; beginning chromatic double stop scales in thirds, sixths, and octaves.

Viola 5

Kreutzer, Studies completed; Campagnoli, Seven Divertissements, (transcribed); J. S. Bach, Sonata in E major for violin solo, (transcribed); René Jullien, Concertstück for viola and piano; Brahms, Sonata in E flat major for viola and piano.

Seventh and sixth positions studied along the same lines as the other positions; all major, minor, and chromatic scales (single and double stop) and arpeggios covering these positions, with extensive bow variations; chord sequences on three and four strings in all keys completed.

Viola 6

Hermann, Technical Studies; Fiorillo, Violin Studies, transcribed for viola; J. S. Bach, Sonata in B minor, no. 2, for violin alone, transcribed for viola; Arends, Concertino for viola and piano; Brahms, Sonata in F minor for viola and piano; Moor, Prelude for viola and piano; Max Bruch, Kol Nidrei for viola and piano.

Gradual study of the ninth, eighth, eleventh, and tenth positions, enabling the student to play all major, minor, and chromatic scales in three octaves, also all arpeggios; special drill on these scales with various bow styles, also in modulating order with many bow variations; all double stop scales in two octaves and chords in all keys on three and four strings, with bow variations.

Violoncello 1

Lee's Method; Pieces at the first position.

Violoncello 2

Studies in Dotzauer, First Book; The Young 'Cellist, First Book, Feuillard. Scales in two octaves.

Violoncello 3

Studies by Lee; Sonatas by Corelli, Cervetto.

Violoncello 4

Studies by Dotzauer, Second Book; Concerto by Goltermann (4th); Suite by Caix d'Hervelois.

Scales in three octaves.

Violoncello 5

Bowing Technique by Sevçik-Feuillard; Studies by Grützmacher, First Book; Concerto by Goltermann (5th); Concertino by Romberg; Sonata by Handel.

Scales in three octaves, in thirds and sixths.

Violoncello 6

Studies by Duport; Concerto by Romberg (2nd); Sonatas by Sammartini, Bréval; Variations by Boëllmann.

Flute 1

Position of instrument for correct embouchure and finger placement; sustained tones; major scales; simple articulations. Beginning exercises in Altes Method, Book 1.

Flute 2

Completion of Altes Method, Book 1; or, Ernest Wagner, Foundation to Flute Playing.

Breath control; sustained tones; major and minor scales.

Flute 3

Studies by Ernest Koehler, Book 1; Robert Cavally, Book 1; easy solos.

Sustained tones; major and minor scales; arpeggios; all articulations.

Flute 4

Studies by Ernest Koehler, Book 2; Robert Cavally, Book 2; Berbiguier; medium difficult solos.

Oboe 1

Barret: Forty-two Progressive Studies for the Oboe; F. Gillet: Beginning of the Oboe; posture; position of the reed; action of the tongue.

Scales.

Oboe 2

Barret: Four Sonatas and sixteen studies; F. Gillet: Twenty Minutes Practice.

Scales, thirds and arpeggios.

Oboe 3

Sellner: Six first duos for two oboes (sonata form); Sellner, Exercises in Articulation; E. Gillet, Intervals and Staccato.

Scales.

Oboe 4

Handel, Sonata in C minor; Sellner, Six last duos for two oboes; Brod, Twenty Studies.

Clarinet 1

Klose Studies.
Scales, chromatics, thirds and chords; long tones and slow intervals.

Clarinet 2

Klose Studies; Kroepsch, Book 1; Thirty-two Etudes by Rose; elementary solos.
Scales continued.

Clarinet 3

Kroepsch, Books 1 and 2; Studies by Rose; easy duets, trios and quartets.
Scales, thirds, chords and arpeggios continued.

Clarinet 4

Kroepsch, Books 1, 2, and 3; Studies by Rose and Rode; intermediate solos and ensemble works; transposition and sight reading.

Bassoon 1

Julius Weissenborn, First Book.

Bassoon 2

Julius Weissenborn, Second Book.

Bassoon 3

L. Milde, First Book

Bassoon 4

J. B. Gambaro, Eighteen Studies.
A. Giampieri, Sixteen Studies.

French Horn 1

Tone production in conjunction with the proper use of breath; establishing of embouchure; first exercises based on the natural overtones; relation of the valves and the overtones thus produced.

French Horn 2

Hoffmann Studies; Alphonse, (Book 1); Kopprasch Etudes, (Book 1); diatonic passages; intervals tongued and slurred.
Scales in one octave.

French Horn 3

Melodic Studies by Schautt; continuance of appropriate studies.
Scales — major and minor, arpeggios.

French Horn 4

Etudes, Kopprasch, Alphonse; Melodic Studies by Schautt; simple solos; some orchestra solos; transposition; ability to read several clefs.
Scales — major, minor, chromatic; arpeggios in major and minor.

Trumpet 1

Tone production; breathing; elementary fingering.

Trumpet 2

Scales — major and minor; articulations; slurring.

Trumpet 3

Intervals; lips; flexibility; range; chromatic scales and triplets.

Trumpet 4

St. Jacome Exercises; Collinet Preludes; elements of double and triple tonguing; phrasing.

Trombone 1

Rubank Elementary Method; Rubank Intermediate Method.
Let Us Have Music (collection of well known songs).

Trombone 2

Arban Method; Concone Vocal Exercises.
Clay Smith solos.

Trombone 3

Arban Method (diaphragm breathing, proper tonguing and embouchure studies). Rochut, Melodious Studies, Book 1; Max Schlossberg, Daily Lip Drills.

Trombone 4

Arban Method (continued); Blum, Studies (Book 1); selected solos.

Harp 1

The tuning, seating and handling of the instrument; position of hands and arms; exercises for finger articulation and relaxation.

Harp 2

Starting scales — (slow tempo and separate hands) from one up to four octaves; same with three-finger arpeggios; same with four-finger arpeggios.

Harp 3

Scales and arpeggios on four octaves, with both hands; also scales in thirds, sixths and octaves; chords and harmonics.

Harp 4

Exercises by Larivière or Bochsa; easy pieces by Hasselmans, Renié, etc.
Faster scales and arpeggios in any key; cross hands arpeggios.

Snare Drum 1, 2, 3, 4.

Corrective Rudiments; open and closed rolls; five, seven, nine and eleven stroke rolls, open and closed; flam, one, two and three combinations. Resumé of basic rudimentary drumming in relation to fundamental orchestra and band application.

Reference material: Gardner Method for Percussion, Part 1.

Vibracussion

Scales — major and minor, two mallets, single notes and in thirds; application and construction of all intervals and basic triads in all keys to the instrument; basic technical exercise for precision and accuracy; transcribed solos by Kreisler, Moskowski, Heifetz and others.

Reference material: Gardner Method for Percussion, Part 2.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time and effort to instrumental or vocal study, the Diploma courses provide the most essential supplementary musical studies, with a minimum of the academic, to furnish the preparation necessary for his particular career. Qualified students may complete one of these courses in three years.

A solid grounding is provided in musical theory, but this training is constantly linked with its application to the practical side of music. Intensive work in ear-training, rhythm, and sight-singing is given in the solfege classes, which parallel the work in counterpoint and harmony during the first two years, so that the student may be enabled to hear what he writes, and to develop a practical, not merely a theoretical sense of rhythm and musical phrasing. The study of sixteenth century counterpoint, based on the works of the masters themselves, is made the first basis for an understanding of the structural side of music. A study of harmony follows, simplified by the principles already acquired, and clarified by almost immediate reference to the works of the past. In the more advanced Harmony 3, and the class in Theory, further detailed study is made of the procedures used in the great musical literature: the chorales and fugues of Bach, the sonatas of Beethoven. The laws of acoustics, principles of orchestration, and other matters important to the musician are also dealt with. The course in the History of Music offers a survey of the entire field of music, generously illustrated by recordings.

Special supplementary work is planned according to the major field. For pianists there are classes in sight-playing, ensemble-playing and accompaniment. In the Pianoforte Class a large repertoire of the literature is presented and discussed from the particular standpoint of the student-pianist. — For organists there are special courses in choir-training which include the study of the history of church music. The class in keyboard harmony, the organ class in which students meet together to discuss general problems and to seek further into the literature of the instrument, and the course in choral conducting are all of practical value in training for future positions. — For singers there are language courses especially

adapted to their needs. Students may avail themselves of the course in operatic singing and acting. — Performers on orchestral instruments are provided with an intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and in Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. For wood-wind instrument players there is extensive training in chamber music, with and without pianoforte; and for the brass instruments, training in small groups in the Brass Ensemble class. All orchestral players become acquainted with a large section of the literature through the Orchestral Reading class, and are given opportunity to perform many works, both classic and modern, in the Conservatory Orchestra.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with its literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias.

ARTISTS DIPLOMA

To be offered only to students of exceptional ability in Piano, Voice, Violin, Violoncello and Flute, who possess the artistic and personal qualifications necessary for a successful public career.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one.

At the Conservatory the course leading to the Bachelor's degree may be completed in four years by students who are qualified by their preparation in the fundamentals of music and in their major instrument or field. Those wishing to enter the courses leading to a diploma or the Bachelor's degree, but who lack the required preparation, upon recommendation of the Examining Board may pursue a Preliminary Course, consisting of intensive drill in the fundamentals of music as well as careful training in their major instrument.

The Conservatory's four-year courses leading to the Bachelor's degree meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member. Students holding the degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and

Sciences in Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded. Musical Form and Contemporary Music are advanced courses, studying both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in English Composition and Speech, and in English Literature, as well as courses in European and American History and Government, Physics (dealing with this science particularly as it relates itself to music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building, by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may elect to major in Ensemble-playing. Students with outstanding ability in academic subjects may be admitted to a major in Research* at the end of their sophomore year upon the recommendation of the Faculty Council.

They must, however, continue their applied music major through the Junior year.

A special course is planned for Composition majors. Most of the major work is done in private lessons, since this is felt to be the only way in which true individuality may be developed in each student.

The School Music course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states who take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on school music teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and orchestra — all phases of musical experience necessary to teach the various branches of music in public grade or high school — are included in this course. The actual teaching experience in public

* The Faculty council may designate either a thesis or some equivalent project to be completed during the Senior year.

schools in the vicinity of Boston further prepares the student to be ready on graduation for the duties of a school position. In addition to the many courses on musical subjects and the applied music, there are the 45 semester hours of academic work (English, 12; History, Government, Sociology, 12; Physics, 6; Psychology, 3; Fine Arts, 6; Language, 6); and the 23 hours of professional subjects (Principles and Problems of Education, 6; Music in the Elementary Schools and Secondary Schools, 8; Psychology, 3; Practice Teaching, 6) required by many state boards.

PRELIMINARY COURSE

Upon the recommendation of the Examining Board, a Preliminary Course, consisting of intensive drill in the fundamentals of music as well as a careful technical training in their major instrument, will be given to students who wish to enter the courses leading to a Diploma or Bachelor of Music Degree but who lack the required preparation in either applied music or theoretical subjects.

MASTER'S DEGREE

The present trend in colleges and universities is to favor candidates possessing the Master's Degree for the permanent teaching positions, i.e., those above the rank of instructor. The Master's Degree may be earned by students who possess the equivalent of the New England Conservatory Bachelor's Degree, and who are able to meet the requirements. These may be in the fields of Historical Research, Musical Theory, Composition, Music Education, or Applied Music. Students are required to supplement the work in the major field with a minimum of four supplementary subjects, planned to correlate with the major.

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity to take advantage of any of the many branches of musical instruction, by pursuing one or more of the subjects offered. Students with professional ambitions may wish to concentrate in a particular field, without necessarily following a complete course leading to a diploma or degree. Others who are already engaged in a professional career may wish to obtain new ideas which will strengthen their abilities or musicianship. Amateurs who derive pleasure from music as an avocation may increase their capacity as performers, and become more widely acquainted with the literature they most enjoy. Beginners of all ages may obtain the type of instruction which will help them to achieve their ambitions, in whatever direction they may lie: whether in performance, arranging or composition, or by so increasing their knowledge of music as to obtain more pleasure therefrom as listeners. The large faculty of the Conservatory provides a wide variety of

particularized instruction which will fit all demands. Many subjects which are pursued in classes are of interest to outsiders, and may be attended by anyone who may profit from them. Special students are not subject to the scholastic requirements for entrance prescribed for full-course pupils. Members of the administrative staff are always glad to furnish advice to all special students, and to inform them of the various courses which may be of interest and value to them. All special students are eligible to all the general advantages and privileges of the Conservatory.

Special students may arrange through the Registrar to take as many or as few private lessons in any subject as they may desire. No less than a semester of class instruction may be registered for, however.

Preparatory Students

The Conservatory makes provision for students from eight years old through high school age to obtain careful instruction in any instrument, and, provided the student is ready, in voice.

All students of the Conservatory who are qualified, whether special or full course students, are welcome to membership in the Conservatory Orchestra, the Orchestral Class and the Conservatory Chorus; to appear in Student recitals and to profit by the many additional advantages resulting from the association of many students and teachers in the varied branches of the musical art. The privilege of making excellent recordings at a very low charge, which is given to all students registered at the Conservatory, has proven of great value to many. Students working for credit are advised to make a phonograph recording twice a year, which makes a valuable record of their progress.

VETERANS

The New England Conservatory of Music is approved by the Veterans Administration and will accept returning veterans for education and training under the G. I. Bill of Rights.

Certain credits will be allowed for musical experience obtained in the armed services and for any courses a veteran may have taken at the U. S. A. F. I.

In the case of veterans who did not complete four years of high school, the New England Conservatory of Music will arrange whenever possible to have the student make up incomplete high school credits along with his regular course work.

All inquiries should be directed to the Veterans Counselor, Malcolm H. Holmes.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages.

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects'.

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'.

An **a** following the number of semester hours credit indicates that the class meets during the first semester; a **b** indicates second semester. When no letter is added, the class meets through both semesters.

The courses of study are carefully planned to give a well-rounded education in the student's chosen field. Where the particular abilities of the student justify, certain substitutions may be made with the permission of the Director.

PRELIMINARY COURSE

Major	8
Piano (Supplementary)*	2
Fundamentals of Music	6
English Fundamentals	4
History of Music 1	4
Piano Sight Playing**	2

Note. * Not required of Piano or Organ majors. ** For Piano or Organ majors only.

DIPLOMA COURSES

PIANOFORTE

First Year

Major 6	8
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
English Fundamentals	4
History of Music 1	4
Pfte. Sight Playing	2

Second Year (Junior)

Major 7	8
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Theory	4
Fine Arts Lectures	2
Pianoforte Accompaniment	2
Keyboard Harmony 1	2

Third Year (Senior)

Major 8	8
Solfege 3	4
Harmony 3	4
History of Music 2	4
Ensemble Playing	2
Pianoforte Class	2
Pfte. Methods	2

ORGAN

First Year		Second Year (Junior)	
Major 1	8	Major 2	8
Solfege 1	4	Solfege 2	4
Counterpoint 1	2a	Harmony 2	2a
Harmony 1	2b	Counterpoint 2	2b
English Fundamentals	4	Theory	4
History of Music 1	4	Keyboard Harmony 1	2
Conducting 1	2	Liturgical Music	4

Third Year (Senior)

Major 3	8
Solfege 3	4
Harmony 3	4
Fine Arts Lectures	2
Choir Training	4
English Literature Lectures	2
Organ Class	2

VOICE

First Year		Second Year (Junior)	
Major 1	8	Major 2	8
Piano 3 (Sup.)	2	Piano 4 (Supplementary)*	2
Solfege 1	4	Solfege 2	4
Counterpoint 1	2a	Harmony 2	2a
Harmony 1	2b	Counterpoint 2	2b
Italian	6	English Fundamentals	4
French Diction	2	French	6
History of Music 1	4		

Third Year (Senior)

Major 3	8
German	6
Keyboard Harmony 1	2
Repertoire (Coaching)	4
Voice Methods **	2
Chorus	2

Note: * Will not be required of students passing satisfactory examination at the end of the first year. Attendance at Pianoforte Accompaniment Class for one semester will be required.

VIOLIN, VIOLA and VIOLONCELLO — with concentration in Orchestral Training.

First Year		Second Year (Junior)	
Major 6	8	Major 7	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary) *	2
Solfege 1	4	Solfege 2	4
Counterpoint 1	2a	Harmony 2	2a
Harmony 1	2b	Counterpoint 2	2b
English Fundamentals	4	Orchestra Drill **	4
History of Music 1	4	Orchestra Reading	2
Orchestra Reading	2	Orchestra	2
Orchestra	2		

Third Year (Senior)			
Major 8	8	Orchestra Drill ***	4
Solfege 3	4	Orchestra Reading	2
Harmony 3	4	Orchestra	2
String Quartet	2		

Note: * Will not be required of students passing satisfactory examinations at the end of the first year. ** Ensemble and Fine Arts Lectures may be substituted by those not concentrating in Orchestral Training. *** Ensemble and Conducting 1 may be substituted by those not concentrating in Orchestral Training.

FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, CONTRABASS, TUBA, HARP, or PERCUSSION — with concentration in Orchestral Training.

First Year		Second Year (Junior)	
Major 4	8	Major 5	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary) *	2
Solfege 1	4	Solfege 2	4
Counterpoint 1	2a	Harmony 2	2a
Harmony 1	2b	Counterpoint 2	2b
English Fundamentals	4	Orchestra Drill	4
History of Music 1	4	Orchestra Reading	2
Orchestra Reading	2	Orchestra	2
Orchestra	2		

Third Year (Senior)			
Major 6	8	Orchestra Drill	4
Solfege 3	4	Orchestra Reading	2
Harmony 3	4	Orchestra	2
Woodwind Ensemble, or Brass Ensemble	2		

* Will not be required of students passing satisfactory examination at the end of the first year.

Note: All [illegible] of [illegible] students in Orchestral Training courses may be required [illegible] [illegible]gical [illegible]gan Cla[illegible]emble Class for one or more years in addition to cr[illegible]

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE

Freshman Year

Major 7	8
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
English Composition	6
Fine Arts	6
Pfte. Sight Playing	2

Sophomore Year

Major 8	12
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
English Literature	6
History of Music 1	4
Keyboard Harmony 1	2
Pfte. Sight Playing	2

Junior Year

Major 9	12
Solfege 3	4
Theory	4
Harmony 3 and Keyboard Harmony	4
Musical Form	4
Ensemble	2
Pianoforte Class	2

Senior Year

Major 10	12
Counterpoint 3	4
History of Music 2	4
Contemporary Music	4
Ensemble	2
Language *	6
Recital or Pianoforte Methods **	2

* French or German. ** Required of all Research students, or in lieu of recital.

ORGAN

Freshman Year

Major 1	8
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Keyboard Harmony 1	2
English Comp. & Speech	6
Fine Arts	6

Sophomore Year

Major 2	8
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Theory	4
Keyboard Harmony 2	2
History of Music 1	4
Litu Atten Music	4
O will be ıss	2

Junior Year

Major 3	8
Solfege 3 & Improvisation	4
Harmony 3	4
Musical Form	4
Choir Training	4
History of Music 2	4
Organ Class	2

Senior Year

Major 4	12
Counterpoint 3	4
Contemporary Music	4
English Literature	6
Language *	6

* French or German

VOICE

Freshman Year

Major 1	8
Piano 3 (Supplementary)	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
English Composition	6
Italian	6
French Diction	2

Sophomore Year

Major 2	8
Piano 4 (Supplementary)	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Theory	4
History of Music 1	4
Language *	6

Junior Year

Major 3	8
Solfege 3	4
Keyboard Harmony 1	2
History of Music 2	4
Opera Class	4
Repertoire (Coaching)	4
Chorus	2

Senior Year

Major 4	12
Musical Form	4
Language *	6
Opera Class	6
Repertoire (Coaching)	4
Recital or Voice Methods **	2

* French or German — to be determined by Faculty Council recommendation. ** Required of all Research students, or in lieu of recital.

VIOLIN, VIOLA, VIOLONCELLO — with concentration in Orchestral Training

Freshman Year

Major 7	8
Piano 3 (Supplementary)	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
English Composition	6
History of Music 1	4
Orchestra Reading	2
Orchestra	2

Sophomore Year

Major 8	8
Piano 4 (Supplementary) *	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Theory	4
Fine Arts	6
Orchestra Reading	2
Orchestra	2

Junior Year

Major 9	12
Harmony 3	4
Musical Form	4
Ensemble	2
String Quartet	4
Orchestra Drill	4
Orchestra Reading	2
Orchestra	2

Senior Year

Major 10	12
Contemporary Music	4
History of Music 2	4
English Literature	6
Orchestra Drill **	4
Orchestra Reading	2
Orchestra	2

* Will not be required of students passing satisfactory examination at the end of the first year. **String Quartet may be substituted by those not concentrating in Orchestral Training.

FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, HARP, CONTRABASS or PERCUSSION — with concentration in Orchestral Training

Freshman Year

Major 5	8
Piano 3 (Supplementary)	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
English Composition	6
History of Music 1	4
Orchestra Reading	2
Orchestra	2

Sophomore Year

Major 6	8
Piano 4 (Supplementary) *	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Theory	4
Fine Arts	6
Orchestra Reading	2
Orchestra	2

Junior Year		Senior Year	
ajor 7	12	Major 8	12
armony 3	4	Contemporary Music	4
usical Form	4	History of Music 2	4
anguage	6	English Literature	6
rchestra Drill **	4	Orchestra Drill **	4
rchestra Reading	2	Orchestra Reading	2
rchestra	2	Orchestra	2

* Will not be required of students passing satisfactory e mination at the end of the first year. ** Woodwind or Brass Ensemble may be substituted by those not concentrating in Orchestral Training.

Note: All advanced students in Orchestral Training courses may required to attend Ensemble Class for one or more years in addition to credit requirements.

OMPOSITION

Freshman Year		Sophomore Year	
iano 5	4	Major	8
upplementary Instrument	4	Piano 6 (Supplementary)	2
olfege 2	4	Harmony 3	4
Harmony 2	2a	Theory	4
ounterpoint 2	2b	History of Music 2	4
nglish Composition	6	Fine Arts	6
istory of Music 1	4	Instrumental Class *	2
Composition Class (Elem.)	2	Conducting 1	2
Keyboard Harmony 1	2		

Junior Year		Senior Year	
Major	8	Major	12
Solfege 3	4	Contemporary Music	4
Counterpoint 3	4	Conducting 3	2
Musical Form	4	Physics	6
Instrumentation 2	4	French	6
Conducting 2	2	Composition Class	2
Keyboard Harmony 2	2	Orchestra	2
Composition Class	2		

* String, Woodwind, Brass or Percussion.

SCHOOL MUSIC

Freshman Year

Applied Music	4
Piano 4 (Supplementary) *	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
English Composition & Speech	6
European History (3) / American History (3)	6
History of Music 1	4
Instrumental Class:	
String Class	2
Choral Class	2

Sophomore Year

Applied Music
Piano 5 (Supplementary)
Solfege 2
Harmony 2
Counterpoint 2
Conducting 1
Physics
Psychology
Fine Arts
Woodwind Class
Choral Class

Junior Year

Applied Music	4
Voice (Supplementary) *	2
Harmony 3	4
Conducting & Score Reading 2	4
Principles & Prob. of Ed.	6
Music in Elem. Schools	4
Music in Second. Schools	4
Drama	2
Instrumental Class:	
Brass Class	2
Choral Class	2

Senior Year

Applied Music
Practice Teaching
Keyboard Harmony
Conducting & Score Read. 3
English Literature
Sociology
Instrumentation 1
Percussion Class
Choral Class

* In case of piano or voice in Applied Music, a supplementary instrument is required.

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English	Foreign languages
Mathematics	History or Science

b. An official transcript of record must be filed in the office of the Dean upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean by September 1st.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision.

Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Each student is required to take a test in fundamentals of music. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology.

Note: Students who are unable to pass this test in fundamentals may enter the Solfège 1x class, which meets three times a week and which aims to prepare the student for entrance to Solfege 2 at the beginning of the following year, and the class in Counterpoint 1x.

Students are also required to take an intelligence test.

COURSE FOR ARRANGERS

First Year		Second Year		Third Year	
Arranging Lessons (Major)	4	Arranging Lessons (Major)	8	Arranging Lessons (Major)	8
Piano (Major)	4	Harmony 3	4	Musical Form	4
Solfege 2	4	Counterpoint 3	4	Physics	6
Harmony ~~1 and~~ 2	2	Ensemble and Section Practice	2	Popular Choral Writing	2
Counterpoint ~~1 and~~ 2	2	History and Styles of Popular Music	4	Ensemble and Section Practice	2
Instrumental Class St + Wdwd	4	Instrumental Class Br or Perc.	2	Contemporary Music	4
English Fundamentals	4	Cond 1	2		
Voc. Ens.	2				
	26		26		26

COURSE FOR SINGERS

Voice Instruction (Major)	8	Voice Instruction (Major)	8	Voice Instruction (Major)	8
Piano (Supplementary)	2	Piano (Supplementary)	2	Piano (Supplementary)	2
Solfege 1	4	Solfege 2	4	History and Styles of Vocal Music	2
Practical Theory	~~2a~~	~~Counterpoint~~ Harmony 1	2a	Dramatic Technique 2	4
~~Harmony 1~~	~~2b~~	Harmony 2	2b	French ~~or Italian~~ Diction	2
English Fundamentals	4	Dramatic Technique 1	4	~~Vocal Ensemble~~ Solf 3	~~2~~ 4
~~Stage Department~~	~~1~~	(Spanish Diction)	2	~~Vocal Normal~~ 1	~~1~~
Vocal Ensemble	2	Vocal Ensemble	4	~~Piano~~ Italian	6
Sp. Dict.	2	Radio + Rec	2	~~Radio and Recording~~	~~2~~
	26		26		26

COURSE FOR INSTRUMENTALISTS

Instrumental Study (Major)	8	Instrumental Study (Major)	8	Instrumental Study (Major)	8
Solfege 1	4	Solfege 2	4	Harmony 3	4
Practical Theory	~~2a~~	~~Counterpoint~~ Har 1	2a	Elementary Arranging	2
~~Harmony 1~~	~~2b~~	Harmony 2	2b	History and Styles of Popular Music	4
English Fundamentals	4	Radio and Recording	2	~~Counterpoint 2 or Theory A~~	~~2~~
*~~Instrumental Class~~ Voc Ens	2	Ensemble and Section Practice	4	Ensemble and Section Practice	4
Ensemble and Section Practice	4	*~~Instrumental Class~~	~~2~~	Solf 3	4
		~~Elective~~ Vocal Ensemble ~~or~~	2		
		Conducting 1	2		
	26		26		26

*All except piano majors must take at least 19 hours in piano in addition to their major instrument at an additional charge.

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

Chief political, economic and industrial developments. Social and cultural life. History and principles of the Constitution. Selected Supreme Court cases. The Monroe Doctrine from 1823 to present-day Pan-Americanism. Analysis of cause and effect of wars. Contemporary and post-war problems. Maps, reading of documents, reports.

Miss Taylor — 3 hours weekly, 2nd semester

Band

The New England Conservatory Band is organized for the purpose of study and performance of both the original and transcribed literature. It is under the guidance of an experienced director, and is provided as a training in organization and leadership for students desiring to enter this field.

Mr. Moleux — 2 hours weekly

Bibliography and Research

Training in use of library. Technique of research. Bibliography and methods of modern scholarship. Required of students writing a thesis.

Brass Class (*See* Instrumental Class)

Brass Ensemble

A study of the performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, proper methods of attack considering the role that the player is performing at a particular point in the piece, are given stress. The group covers, in the course of two years, a large section of the literature, both classic and modern. Each performer has his turn in the various positions in the group, whether 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchestra Reading class in such a way that works that are to be played complete are previously studied in the Brass Ensemble class. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation.

Mr. Voisin — 1 hour weekly

Carillon-playing

A standard carillon keyboard provides for instruction and practice.

Mr. Faxon

Choir Training

Choir administration and Choir Room technic. The Anglican Choral Service, Vernacular hymns of all schools. Methods of vocal training for choir work, including the training of boys' voices. Elementary improvisation. Choir repertory.

Mr. Faxon — 2 hours weekly

Choral Class

The Choral Class meets regularly with the Chorus (see below), but devotes two additional hours weekly to the special study of a repertoire of Choral Literature and the principles of Choral Training. Students of Conducting 2 are given opportunity for practical experience.

Mr. Findlay — 2 hours weekly

Choral Worship

A general course of practical training in the singing and direction of Gregorian and Polyphonic music. Open to clergy, choirmasters and all others who are interested in Liturgical Music, its history, administration, and practice in singing and accompaniment.

Mr. Faxon — 1 hour weekly

The Conservatory Chorus

Chorus

Through the regular rehearsals of the chorus, strict training is provided in the fundamental principles of choral singing, including accuracy of reading, clearness of diction, and elasticity of expression. The rehearsals are conducted partly without accompaniment. The repertoire studied includes unaccompanied mediaeval and modern church music; part songs and secular choruses, for women's voices as well as for mixed chorus; also works with orchestral accompaniment.

Mrs. de Varon — 2 hours weekly

Composition

Aside from the classes described below, all work in composition is carried on in private lessons, so that the instruction may be adapted to the individual problems of each student. A study of advanced instrumentation is considered an intrinsic part of advanced creative work. Mr. McKinley, Mr. Cooke, Mr. Procter, Mr. W. S. Smith.

Composition (Elementary)

A survey of the simpler forms; a consideration of textures and styles; a general discussion of works in smaller forms submitted by members of the class.

Mr. McKinley 1 hour weekly

Composition 2

Problems of form, style, and texture, as encountered in the work of members of the class, are considered both from the standpoint of inherent factors, and through analysis of examples drawn from classic and modern works. As far as practicable all chamber and orchestral works of sufficient merit are performed for the class.

Mr. Cooke 1 hour weekly

Composition, Advanced Seminar

This will consist of six sessions, beginning in November and extending through April, for critical and constructive discussion of original works by members of the class. Available to all sophomore, junior and senior students in Composition as well as to graduate or advanced composition students, with the approval of the Director.

Mr. Piston

Conducting

1. *Manual technique and the musical and psychological problems of the conductor.* Time-beating in all forms of measure and in all tempi. Analysis of the movements of the hand and stick and the development of expressive gesture. Attack, release, phrasing, fermate, etc. The score from the standpoint of the conductor. Each student is required to conduct pieces in various styles and to demonstrate a practical grasp of the problems involved. Stress is given to the fundamentals of conducting technique.

Mr. Findlay 1 hour weekly

2. *Special problems of the choral conductor.* The study of the problems involved in training the chorus. Procedures for developing excellence in tone, quality, blending, intonation and other minutiae. Further study of the conductor's technique with special reference to the chorus, emphasizing score-reading and interpretation. The psychology of the rehearsal. Students in this course are required to attend all rehearsals of the chorus and to conduct or accompany when called upon. Repertoire includes both accompanied and unaccompanied works, most of which are suitable for use with the better grade of choral society and school chorus. Prerequisite, Conducting 1.

Mr. Findlay 1 hour weekly

3. *Special problems of the orchestra conductor.* The special problems arising from the nature of the various instruments

and choirs. Ensemble, balance, score-reading, and interpretation. The psychology of the orchestral rehearsal. Students in this course are required to attend the rehearsals of the orchestral class and to conduct when called upon. Repertoire includes representative symphonic and concert works, most of which are suitable for use with the better grade of amateur and student orchestras. Prerequisite, Conducting 1.

Mr. Findlay — 1 hour weekly

Conference Courses

Individual conference privileges with instructors in the academic and school music departments may be arranged. These conferences are restricted to students concentrating in research. Candidates for the degree Bachelor of Music in Research, and candidates for the Master's Degree are required to carry conference courses in the fields of their theses. (See also Bibliography)

Conservatory Chorus (*See* **Chorus**)

Conservatory Orchestra (*See* **Orchestra**)

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic, and structural features of twentieth century music, European and American.

Mr. Cooke — 2 hours weekly

Counterpoint

1. (Co-requisite: Solfège 1) A study of two-part 16th century modal counterpoint, based mostly on the works of Orlando di Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.
   2 hours weekly, first semester
2. (Pre-requisite: Counterpoint 1, Harmony 2) Three part counterpoint based upon the style of the Bach Chorale Prelude, and including free contrapuntal treatment of harmonic patterns in the idiom of the 18th and 19th centuries.
   2 hours weekly, 2nd semester
3. First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

   Second semester: Fugue writing. Subject, answer and counter-subject; construction of episodes; stretto; the plan of a fugue

as a whole; analysis and writing of fugues in two, three and four voices.

Mr. Cooke, Mr. Kent, Mrs. Lautner, Mrs. Mason, Mr. McKinley, Mr. Newcomb, Mr. Procter, Mr. Schwab, Miss Warren, Mr. Williams 2 hours weekly

Drama

A special course designed for school music students and voice majors. Its purpose is to make the individual confident and effective before an audience, and to develop in him a feeling for dramatic interpretation necessary for school operetta productions. Students in this course would be actively involved in one or more productions.

Miss Tufts 1 hour weekly

Dramatic Technique 1

Acting technique coupled with a history of the drama. The class will participate in monthly radio plays, and the aim of the course will be to initiate the student into as many phases of the theatre as possible.

Miss Tufts 2 hours weekly

Dramatic Technique 2

An advanced study of the theater for those who have completed Dramatic Technique 1 or Drama. It contains a more intense study of expression through acting, and includes lessons in makeup and a short study of the history and literature of the theater. It is planned to give two productions a year.

Miss Tufts 2 hours weekly

English Composition and Speech

Writing and speaking for direct effects. Intensive training and practice in effective writing and research. Principles of public speaking and debate. Practice in letter writing and discourse essential to the professional musician.

Mrs. Hersey; Mrs. Edgell 3 hours weekly

English Fundamentals

Practice in reading, writing, and speaking. Grammar, punctuation, sentence structure, and fundamental mechanics of correct writing and speech. Reading for thought and for pleasure. Fundamentals of research.

Mrs. Hersey; Mrs. Edgell 2 hours weekly

English Literature

English Literature survey. Emphasis on development of standard forms. Correlation with history and fine arts. Principal

writers of each era presented with a background of the times. Lectures, discussions, written and oral reports.

Mrs. Hersey; Mrs. Edgell — 3 hours weekly

English Literature (American Writers)

Lectures. Text assignments. Written and oral reports. A study of significant movements and representative figures.

Mrs. Edgell — 1 hour weekly

Ensemble-Playing

The study of the classic and the modern repertoire of chamber music for pianoforte and stringed or woodwind instruments, including sonatas and trios, quartets, and works for larger combinations, is a refining and educating influence of inestimable value. Each class comprises six pianoforte students and students of stringed and woodwind instruments.

Mr. Cooke — 1 hour weekly

European History

Outline of the history of Western Europe from the fall of the Roman Empire to the present time. Social and cultural history to the fourteenth century. Emphasis on varied development of the Renaissance in political theory, art, literature and science. Growth of European national and economic life. International relations.

Miss Taylor — 3 hours weekly, 1st semester

Fine Arts

The Fine Arts course will concentrate on the most important periods of art creation. It will not be a hasty survey "from Papyrus to Picasso" but shall emphasize periods and individual artists, the study of which is of vital importance to music students.

The knowledge and comprehension of a Greek temple or a painting by Raphael are elements which should serve as foundation for our education.

Therefore Greek Architecture and Sculpture will be discussed as a base of all creative art of the modern world. Its history will be used to demonstrate the "cycle of development" that can be found in all periods of art.

The history of Roman and Medieval Architecture will serve as an introduction to more detailed studies on Sculpture and Painting during the Middle Ages and the Renaissance.

Carefully chosen examples of European and American Art of the 18th and 19th Century will demonstrate the close relationship between Music and the Fine Arts, and final conclusions shall prove the continuity of cultural developments, as it will have been shown during the different cycles of evolution.

Miss Lenn — 3 hours weekly

Fine Arts Lectures

A condensed course for students in the Diploma Course, designed to give an understanding of the aesthetic problems of painting, sculpture and architecture which will be of value in the solution of similar problems related to the art of music.

Miss Lenn — 1 hour weekly

French

1. Elementary grammar, reading and conversation. Phonetics.

Mme. Rivière — 3 hours weekly

2. Advanced grammar and conversation. Reading of operas. Phonetics.

Mme. Rivière — 3 hours weekly

3. French literature and civilization. Phonetics.

Mme. Rivière — 3 hours weekly

French Diction (preparatory to French 1 and 2)

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language.

Mme. Rivière — 1 hour weekly

German

1. Elementary grammar, translation, composition and conversation. Emphasis on diction through reading and singing German Lieder.

Mrs. Apel — 3 hours weekly

2. Review of grammar. Conversation and German literature with reading and interpretation of important works.

Mrs. Apel — 3 hours weekly

Harmony

1. (Co-requisite: Solfege 1) A study of chord progressions and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. The vocabulary includes all triads and their inversions in major and minor keys.
2 hours weekly, second semester

2. Diatonic seventh chords and their inversions; modulation by common chords; the unfigured chorale.
2 hours weekly, first semester

3. Harmonization of folk tunes; the Bach chorale; chromatic harmony and modulation; analysis of standard literature from the sixteenth century to the early twentieth century.

Mr. Cooke, Mr. Kent, Mrs. Lautner, Mrs. Mason, Mr. McKinley, Mr. Newcomb, Mr. Procter, Mr. Schwab, Miss Warren, Mr. Williams
2 hours weekly

History of Music

1. This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structure of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

2. A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

Mr. McKinley — 2 hours weekly

Instrumental Classes

String Class — *Wood-Wind Class* — *Brass Class*

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family, as well as to develop a substantial ability in performance on at least one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all important aspects of which are discussed as an integral part of the course.

String Class	Mr. Reasoner	1 hour weekly
Wood-wind Class	Mr. Carrel	1 hour weekly
Brass Class		1 hour weekly

Instrumentation 1

A study of the instruments of the symphony orchestra and band as regards their characteristic timbres, registers, and technical possibilities, together with the principles and practice of scoring homophonic and polyphonic music, for orchestra in the first semester, and band in the second semester. A further detailed study of the acoustical and mechanical bases of the techniques of these instruments is made, stressing in the first semester the stringed and percussion instruments, in the second, the wood and brass instruments. Through this study the student gains an insight into the problems of the performer as well as an intimate knowledge of the method of tone production and of the system of fingering in all families of instruments studied.

Mr. Findlay — 2 hours weekly

Instrumentation 2

A study of styles in instrumentation from Haydn to the present day; various projects are assigned, preferably including the orchestration of some original material by the student.

Mr. McKinley 2 hours weekly

Italian

1. Elementary course. Italian grammar and translation. Dictation and reading, practical phonetics; twice a week, exercises in pronunciation based on reading aloud.

Mr. Soresina 3 hours weekly

2. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. Discussion on topics bearing on the geography, life and customs of the Italian people.

Mr. Soresina 3 hours weekly

Keyboard Harmony

1. Playing of cadences and other simple harmonic formulas in all keys; harmonization of simple chorale melodies and folk tunes.

2. Realization of the figured basses of Corelli and others; study of diatonic discords and their resolutions; elementary modulation.

Resolution of chromatic and enharmonic combinations; development of harmonic patterns through pianistic figurations. Harmonization of chromatically ornamented melodies.

Mrs. Mason, Mrs. Lautner and Mr. Williams 1 hour weekly

Language (*See* French, German, Italian)

Liturgical Music

The Catholic Liturgy and the historical background of Church Music. The Gregorian Modes and notation. The Plainsong of the Mass, Vespers, Compline, and the Solemnities of Holy Week. Practical training in the pronunciation of Church Latin and the correct rendition of Gregorian Chant (Solesmes version). Organ accompaniment of Plainsong. Polyphonic settings of liturgical texts, medieval and modern.

Mr. Faxon 2 hours weekly

Music in the Elementary School

Methods and materials for elementary and grammar grades. A study of the various approaches in the teaching of music to children and of the principles and devices of proven worth in current use, together with detailed study of the more important music series designed for grade schools. This study is conducted by

means of assigned reading, lectures, and class discussions, each student being required to demonstrate the various procedures. In correlation with this course occasional visits to various nearby schools are arranged, so that students may observe the classroom work of children under competent teachers. Written reports of such observation assignments are required, and such points observed as have a vital bearing upon excellence in teaching or upon significant trends in music education are discussed in their relation to the work of the course.

Mr. Findlay — 2 hours weekly

Music in the Secondary School

The first semester is devoted to a study of the earlier secondary level: i.e., intermediate or junior high school; the second, to the upper secondary level, or senior high school. The course is designed to prepare the student to deal in a practical way with the problems arising from various musical activities of each level. Emphasis is given to procedure and the selection of suitable material for the various types of work desirable in the modern secondary school, including chorus and other vocal ensemble, orchestra, band, and other instrumental ensemble, theory and history courses, operetta preparation and production. As in the course *Music in the Elementary School*, visits to observe teaching and written reports are required.

Mr. Findlay — 2 hours weekly

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics.

Mr. W. S. Smith — Conference Course

Musical Form

Prerequisite: Theory. An advanced course in the structure of compositions in the larger forms by various composers, both chamber music and orchestral. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems. Quartets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours weekly

Opera Classes

The training for singers in the Opera Department is included in the Degree Course with major in voice, but is also available to voice students in the Diploma Course and others.

Orchestra

The Conservatory Orchestra

The New England Conservatory Orchestra of eighty-five members gives an average of six to eight concerts each year, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists.

The programs prepared for concert performance include a large number of standard overtures, symphonies, concertos, and miscellaneous works. Recordings are made of works as they are being played by the orchestra in concert or rehearsal, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

Mr. Holmes — 4-6 hours weekly

Orchestral Class

The repertoire is drawn largely from the classics, but includes some later works, especially those for small orchestra. This class is a valuable adjunct to the class in Conducting 3, whose students are required to attend the rehearsals where they are given opportunity to conduct works in which they are sufficiently well prepared.

Mr. Findlay — 4 hours weekly

Orchestra Drill

All students entering the Diploma or Degree Courses with concentration in Orchestral Playing will, during their Junior and Senior year, receive under expert guidance intensive section drill in advanced orchestral literature.

The works studied in this drill will receive concerted rehearsal in the Orchestra Reading Course.

String — Mr. Fourel
Woodwind — Mr. Gillet — 2 hours weekly
Brass — Mr. Voisin

Orchestra Reading

This class provides intensive training in the art of reading at sight and covers in the course of the year a large number of representative works from the orchestral literature of all periods. The works chosen vary from year to year. They are studied briefly, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and to be able to solve them.

Mr. Holmes — 2 hours weekly

Organ Class

A survey of organ literature from the sixteenth century to the present day, with particular reference to the selection of suitable material for church and recital work. An historical study of the tonal design of the organ, and of the problems of registration. A general discussion of style and interpretation.

Mr. McKinley — 1 hour weekly

Physics

Brief survey of the principles of mechanics, properties of matter, force and motion, elasticity. Harmonic motion and waves. Propagation of sound-waves. The acoustics of auditoriums. Physical properties of the usual sources of musical sounds. Musical scales. The mechanism of hearing and the physics of human voice production. The principles of modern electrical methods of transmitting, recording and reproducing sounds. Electrical sound production and electrical musical instruments.

Dr. Hayek — Lectures, 2 hours weekly
Supervised laboratory work, 2 hours weekly

Pianoforte Accompaniment

A study of the art of accompaniment, including the standard repertory both vocal and instrumental. Students will be given opportunity for practical experience in the many student recitals which take place during the year.

Mrs. Girouard — 1 hour weekly

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduates. Problems of interpretation are discussed as they relate themselves to a wide variety of styles, and many illustrations are given at the piano. This course is open to students taking a minimum of 12 points of other subjects (in which the major may be included) and to all full course students, both Diploma and Degree.

Mr. Barnett — 1 hour weekly

Piano Methods

The organization of piano instruction: principles, steps and materials. This course is designed to provide the student with a working basis for the formulation of his teaching methods. It covers the history of the subject, analyzes the chief contributions to piano methods of the past, and lists the source materials for present-day procedures.

Mr. Barnett — 1 hour weekly

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable repertoire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Gibson, Mr. Fay — 1 hour weekly

Practice Teaching

For School Music Majors. Teaching, under regular school conditions, of classes of children from primary through secondary school age in various musical activities, including singing, playing, and listening, and at the secondary level, the study of theory and history of music. This work is done in the public schools of the nearby City of Newton under the supervision of the Director of Music Education and the members of his staff, the Principals and co-operating teachers of the various schools to which student-teachers are assigned, and the Supervisor of the Conservatory's Division of School Music. Attendance is required at a weekly seminar session and frequent individual and small group conferences. Student-teachers are required to teach a minimum of sixty clock hours each semester.

Mr. Remley — Weekly teaching assignments, followed by a seminar session at the Library of Teaching Aids in Newton.

Principles and Problems of Education

This course is an introduction to the general field of education. It deals with the role of education in society and the importance of the teacher in the educational organization. A study is made of the many factors which contribute to the development of a good teacher and the psychological principles involved in good classroom technique.

Mrs. Howard — 3 hours weekly

Psychology for Teachers

This course deals with the chief factors and principles of modern scientific psychology. It introduces the student to such psychological problems as individual differences, intelligence, personality development, motives, emotions, the laws of learning, and neurotic personality. How psychological principles operate in personal and social problems is also shown.

Mrs. Howard — 3 hours weekly

Repertoire (Coaching)

This course is designed to train and prepare voice students for Opera roles, Lieder and the general song literature.

Classes will consist of not more than six students, each of whom

will receive individual coaching as well as the invaluable experience of observing the work of others in the class.

2 hours weekly

Sociology

This is a study of the various forms of social relations such as group behavior, folkways, mores, family, and various social institutions. A study is made of the various influences that mold different patterns of society. Social problems such as poverty, marriage, delinquency, and disease will be discussed. An attempt is made to show the relationship between education and the problems of modern society.

Mrs. Howard 3 hours weekly

Solfege

1. Prerequisite: Preparatory course or passing of examination in music fundamentals. A course, paralleling Counterpoint 1 and Harmony 1, designed to include the singing and aurilization of rhythmic, intervallic, melodic, and simple chordal and contrapuntal materials. Their notation on the staff, using treble and bass clefs. Special emphasis is placed upon intonation and the position of these materials in the major and minor tonalities. Melodic modulation to closely related keys in both sight-singing and dictation.
2. A continuation of first year ear-training and sight-singing, paralleling Harmony 2 and Counterpoint 2. Increasing difficulty of materials and the use of additional clefs. Remote modulation. The aurilization of chords of the seventh and their inversions. Advanced harmonic, melodic, and contrapuntal dictation.
3. A continuation of Solfege 2 in which the results of the student's work during his first and second year are applied directly to his major field. Particular emphasis is placed upon the analysis and solution of contemporary tonal and rhythmic problems.

Mr. Cooke, Mrs. Dufresne, Mr. Dufresne, Mr. Kent, Mrs. Lautner, Mrs. Mason, Mr. Newcomb, Mr. Procter, Mr. Schwab, Miss Warren, Mr. Williams, Miss Whitehouse 2 hours weekly

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc., are also studied. The problems of into-

nation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel — 2 hours weekly

Study Methods

Six comprehensive hour lectures will be given during the first semester and will be required of all Freshmen.

Theory

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Acoustics. Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's pianoforte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith; Mr. Williams — 2 hours weekly

Woodwind Class (*See* Instrumental Class)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic and modern, which he may enjoy during his professional career.

Mr. Panenka — 2 hours weekly

OPERA DEPARTMENT

Under the direction of BORIS GOLDOVSKY
ERNST POSSONY, *Associate*

The aim of the Opera Department is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production.

Training for Singers, Coaches and Conductors

1. ***Advanced Class of Opera***

A practical course of training for the operatic stage: reper-

toire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

Coaching and Conducting

A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

Stage Direction

A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming and make-up.

Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera Department.

Preparatory Class of Opera

Vocally less advanced students will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

Lecture Course

Mr. Goldovsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera Department will be required to attend this course, for which they will pay no additional fee. The course will also be open to the general public.

DEPARTMENT OF POPULAR MUSIC

RUBY NEWMAN, *Supervisor*

SAMUEL MARCUS and WRIGHT BRIGGS, *Assistants to the Supervisor*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a department of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Three three-year courses are available, in voice, instrumental performance, and in arranging, leading to a diploma (*See* special folder).

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Students who are sufficiently advanced technically will have the additional advantage of practice in instrumental groups of varying size, each affording practical experience.

Arranging for orchestra in the best contemporary styles of popular music is a field with increasing professional possibilities, yet one in which it has been difficult to obtain thorough instruction. The Conservatory is in a position to provide a solid foundation in theoretical training, together with a special course in instrumentation under the instruction of an expert professional arranger. The student will have opportunity to hear his orchestrations performed.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

An illustrated folder containing detailed information concerning courses and instructors will be furnished to all interested upon receipt of a request addressed to the Conservatory.

FACULTY

G. WRIGHT BRIGGS, *Arranging*
LORING T. BRIGGS, *Arranging*
NORMAN CARREL, *Clarinet*
IRENE CHESTER, *Piano*
JOHN W. COFFEY, *Brass Instruments*
RALPH FUCCILLO, *Trumpet*
FRANK GAVIANI, *Accordion*
FREDERICK GREENE, *Piano*
LEO GRIMES, *Piano*
JANET HAYES, *Voice Coaching*
DAVID KERNE, *Piano*
WALTER KORB, *Piano*
SAMUEL MARCUS, *Clarinet, Saxophone and Practical Theory*
GEORGES E. MOLEUX, *Contrabass*
OLINDO OLIVIERI, *Trombone*
RAYMOND ORR, *Flute*
MARY PIERCE, *Voice Coaching*
THEODORE SIMONELLI, *Guitar*
SAUL SKERSEY, *Piano*
ALBERT TORBIN, *Piano*
JEANNE TUFTS, *Dramatics*
LAWRENCE WHITE, *Percussion*

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English	Latin or modern foreign languages
Mathematics	History or Science

b. An official transcript of record must be filed in the office of the Dean upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean by September 1st.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Each student is required to take a test in fundamentals of music. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to recognize two-note intervals and short melodic patterns within the range of an octave.

Students are also required to take an intelligence test.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only. These examinations will be given at the beginning of the academic year. Students wishing to take these examinations must apply to the Dean before the opening of registration in September, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by ex-

amination or otherwise, for subjects included in the course, unless he obtains written permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

d. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a diploma.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.
b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.
c. In addition to all other requirements, candidates may be examined in solfege and sight-playing at each of these examinations.
d. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean at the beginning of the school year, and in no case later than six days after the beginning of the first semester.

Section 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First year.
b. Passing of the Junior Examination, a demonstrative examination in the major, which takes place toward the end of the First year or soon after the opening of the first semester of the following year.

Section 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First and Second years.
b. Passing of the Senior Examination, a demonstrative examination in the major, which takes place toward the end of the Junior year.
c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior Examination. A creditable performance of any of

these works, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement.

Section 6

Requirements for Graduation

a. Completion of all prescribed supplementary subjects.

b. Passing of the Final Examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.

c. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, of which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be prescribed which must be performed by the candidate after two weeks' study without the aid of the instructor.

d. Special Requirements for Violin and other Orchestral Majors.

1. All advanced students may be required to play in the Conservatory Orchestra or the Orchestral Class.
2. Advanced violin, viola, and violoncello students may be required to attend Ensemble class for one or more years in addition to credit requirements.
3. Wind instrument players may be required to attend the Woodwind or Brass Ensemble Class one or more years in addition to the requirement for credit.

e. It is advisable that all students working for instrumental or vocal credit toward a Diploma make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory.

f. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director. Voice majors may be permitted to take Opera Class as part of the requirement for graduation if a justifiable substitution can be found.

ARTIST'S DIPLOMA

Section 7

Requirements for Admission

a. Possession of a Bachelor of Music Degree or its equivalent.

b. Passing a successful demonstrative examination before the Faculty Council.

Section 8

Requirements for Artist's Diploma

a. Two years intensive study in major instrument.

b. Emphasis on preparing an advanced repertoire for public performance.

c. A complete public recital to be given in each academic year, as well as such appearances with orchestra as may be recommended.

d. A final demonstrative examination to be given by the Faculty Council.

COLLEGIATE DEPARTMENT

HARRISON KELLER, Mus. B., *Director*

THE FACULTY COUNCIL

THE DIRECTOR } *ex officio*
THE DEAN }
FRANCIS FINDLAY, M. Ed.
HOWARD GODING
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

WALLACE GOODRICH, Mus. Doc., *Director Emeritus*

Section 9

The Faculty Council is empowered to make all decisions relating to the Collegiate Department of the Conservatory.

Courses leading to the degree

BACHELOR OF MUSIC

Section 10

Requirements for Entrance

a. Graduation from an accredited high school or its equivalent is required for admission to degree courses, with a creditable record of scholarship. High school graduation is assumed to imply fifteen units of high school work, of which three must be in English, two in foreign languages, one in mathematics (though two are recommended), one in science or history, and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

b. Presentation of an official transcript of record, together with an application for admission to the Degree Course. (Application forms are obtainable at the office of the Dean.) These papers must be presented at the office of the Dean by September 1st.

c. Except in Composition and School Music Courses, the completion of the equivalent of the First year in the Conservatory Diploma Course in the major instrument.

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

d. Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfege 1, Counterpoint 1, and Harmony 1.

e. School Music majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each. A deficiency in this requirement must be made up by work in applied music in addition to that required in the outline of the course.

f. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

Section 11

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

c. Credit will be given for academic subjects prescribed in the course a student intends to pursue and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

e. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

f. Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 12

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year or years, with not more than one failure.

b. Passing of a demonstrative examination before the Faculty Council, taking place at the end of each of the first three years of the course. The Council's decision as to the placement of each student in the course is based not only on the result of the foregoing examinations, but also on the student's record.

c. Candidates may, at the end of their Sophomore year, be admitted to a major in Research, upon the recommendation of the Faculty Council. They must, however, continue their applied music major through the Junior year.

Section 13

Requirements for Graduation

a. Completion of all course requirements.

b. Recommendation of the Faculty Council as a result of the final examination conducted by the Council.

Section 14

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, or Violin or other Orchestral Instrument:
   1. Completion of prescribed repertoire.
   2. An individual recital to be given not later than the second Saturday in May.
   3. Performance of a solo work or equivalent with the Conservatory Orchestra.

b. For majors in Ensemble-playing (Pianists or String players):
   1. Candidates must have attended Ensemble Classes during their Junior and Senior years, with concentration in advanced chamber music literature.
   2. Seniors will be required to present a complete program in recital.

c. For majors in Orchestral Training:
   1. Candidates must have attended classes in Orchestra Drill during their Junior and Senior years.
   2. During their Senior year, they may be required to take part in recitals of ensemble music.

d. For majors in Composition, the candidate must submit to the Director on or before May 1, of the Senior year, the following:
   1. A motet in three or more parts to Latin words.
   2. A madrigal in four or more parts to English words.
   3. A two-part invention.
   4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.
   5. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
   6. A serious work for full orchestra, requiring not less than twelve minutes for performance.
   7. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

e. For majors in Musical Research, Criticism, or Aesthetics:
   1. During the Senior year special work will be assigned to replace a portion of that emphasizing repertoire and solo performance required of those majoring in an instrument or voice.
   2. The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his proposed thesis at the beginning of the Senior year.
   3. The candidate must pursue the course in Bibliography and Research as part of his major, in addition to the supplementary subjects prescribed for the final year.
   4. Presentation of a completed thesis for the approval of the Faculty Council not later than April 1 of the final year. The completed manuscript must be presented to the Supervisor of Academic Studies by March 1.

f. It is advisable that all students working for instrumental or vocal credit toward a Degree make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory.

g. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director.

Courses leading to the degree
MASTER OF MUSIC

Section 15

Admission to this course will be granted to students holding a Bachelor's degree from a college or music school of recognized standing, who, having satisfied the entrance requirements of the course, present satisfactory evidence of their qualifications for advanced

study, and show promise of ability to pursue such work successfully.

The course leading to the Bachelor's degree must have been equivalent to the course prescribed by this Conservatory for the degree Bachelor of Music, as regards (a) the subjects pursued and their degree of advancement; (b) the approximate proportion of musical subjects to academic work; and (c) the total number of semester hours.

Note. The Bachelor's degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding the Bachelor's degree in a field other than music, or whose course record does not meet the requirements for the Conservatory Bachelor's degree, will find opportunity to bring their course up to the prescribed standard by work in the Conservatory, before admission to the graduate course.

Application for admission should be submitted to the Dean not later than September 1 preceding the academic year during which the candidate desires to enter upon the course. Application will be made upon the form provided for the purpose by the Conservatory, and must be accompanied with an official transcript of college record.

Entrance Examinations

One or more comprehensive examinations in musical subjects (not major) may be required of candidates entering the Conservatory from other schools or colleges. Academic subjects, so far as they conform to Conservatory requirements for the Bachelor's Degree, will be given appropriate credit without examination.

Examination in applied music by the Faculty Council, who will determine whether the entire record warrants the candidate's admission to the course.

Approval by the Faculty Council of the subjects proposed.

CURRICULUM

Section 16

Students admitted to the graduate course may concentrate in *Historical Research, Musical Theory, Composition, Music Education,* or *Applied Music.* In addition to their work in the major field, they will be required to pursue in the Conservatory not less than four full courses, bearing a total credit of at least sixteen semester hours. Of these four courses at least three must be in musical subjects. Each student majoring in a field requiring a thesis will also carry a conference course in his major subject, and a course in Bibliography and Research. In order to obtain graduate credit, all courses pursued must be completed with a mark not lower than B.

Each student majoring in a field requiring a thesis must, at the beginning of the academic year in which he intends to complete all requirements for the degree, submit for the approval of the Faculty Council the subject and an outline of his proposed thesis.

Under ordinary circumstances the course leading to the Master's degree requires two years of intensive work at the Conservatory. For students majoring in applied music, a minimum of two years is almost invariably required. All requirements for the degree must be met within five years of matriculation.

Final Requirements

In fields requiring a thesis, the completed manuscript must be presented to the Supervisor of Academic Studies by April 1. The completed thesis must be submitted to the Faculty Council not later than May 1.

For final requirements in all fields, together with full information regarding courses which may be elected for graduate credit, it is important that the student consult special pamphlet "Graduate Course leading to the Degree Master of Music," which will be sent upon receipt of application addressed to the Dean's office.

COURSES IN APPLIED MUSIC

PIANOFORTE

A candidate for admission to the freshman year of the Degree Course, or to the Junior Year of the Diploma Course must have completed the equivalent of Grade 6 and be prepared to play three pieces by different composers (at least one from memory) for the Board of Examiners, and at mid-year must pass an examination in technique for which the requirements are: all major and harmonic and melodic minor scales in 16th notes, and the chromatic scale, through four octaves, hands together, at a tempo of quarter-note equals 120. All major, minor and augmented arpeggios, in all three positions, through four octaves, hands together, at a tempo of quarter-note equals 96.

Pianoforte 7

Bach, Selections from Three-Part Inventions, French Suites, Well-Tempered Clavichord; Beethoven, Sonatas equivalent in grade of difficulty to op. 10, no. 1, or op. 14, no. 1; works of Scarlatti, Rameau or Couperin; romantic and modern pieces.

N. B. A candidate for admission to the Sophomore Year of the Degree Course, or to the Senior Year of the Diploma Course must have completed the equivalent of Grade 7, and be prepared to play four pieces for the Board of Examiners, and at mid-year must pass an

examination in technique for which the requirements are: all major, harmonic minor and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter-note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through three octaves in triplets at tempo of quarter-note equals 120; and scales in octaves for both hands through two octaves.

Pianoforte 8

Bach, Preludes and Fugues from the Well-Tempered Clavichord; French or English Suites; Beethoven, Sonatas equivalent to op. 10, no. 3, or op. 31, no 3; a Concerto such as the Haydn D major, Mendelssohn G minor, Beethoven C major; pieces such as Debussy Preludes; Schumann, Papillons; Chopin, Etudes; and modern works.

N. B. Final examination for Seniors in the Diploma Course. Candidate must have completed the equivalent of Grade 7 and must present six pieces by different composers, and a piece to be prepared in two weeks without the assistance of an instructor.

N. B. A candidate for admission to the Junior Year of the Degree Course must have completed the equivalent of Grade 8 and be prepared to play five pieces for the Board of Examiners, and at mid-year must pass an examination in technique for which the requirements are: all major and harmonic minor scales in parallel motion in rhythms of three, four, and five notes to a beat; all major and harmonic minor scales in double thirds; all major and minor arpeggios in sixths and tenths (one position).

Pianoforte 9

Bach, Preludes and Fugues or larger works; Beethoven, Sonatas equivalent in grade of difficulty to op. 31, no. 2, or op. 81 A; Chopin, Etudes, a Ballade or Scherzo; larger works of Schumann and Brahms; and modern works; any Concerto by Mozart, Beethoven C minor or Grieg A minor.

N. B. A candidate for admission to the Senior Year of the Degree Course must have completed the equivalent of Grade 9, and be prepared to play six pieces by different composers.

Pianoforte 10

Larger works of Bach; Sonatas by Beethoven, Schumann, Chopin, or Brahms; important works of modern composers; Chopin Etudes; Liszt Etudes; and a standard Concerto.

N. B. A candidate for the Degree of Bachelor of Music with concentration in pianoforte must give a creditable public recital and play a movement of a concerto with orchestra, and at the final examination must present six pieces, and a piece to be prepared in two weeks without the aid of an instructor. A candidate must have studied before graduation a comprehensive repertoire of solo works,

and at least one concerto each of the classic, romantic, and modern literature.

INSTRUCTORS

HOWARD GODING

DAVID BARNETT
WILLIAM BUTLER
MARGARET CHALOFF
BARBARA CHAMBERS
MALCOLM CREIGHTON
WILLIS W. FAY
KURT FISCHER
GEORGE A. GIBSON
JEANETTE GIGUERE
MARIE A. GILLET
HENRY GOODRICH
BETTY HILKER
BETTY ANN JUDGE
CATHERINE KELLER
VIRGINIA KLOTZLE
ANNA S. LOTHIAN
MARGARET MASON
LUCILLE MONAGHAN
JAMES F. NEWCOMB
ELISABETH SCHULZ
MIKLOS SCHWALB
DONALD SMITH
RHODORA B. SMITH
KATHERINE SOUTHWORTH
ALICE E. WHITEHOUSE
FLORENCE WILD

SUSAN WILLIAMS

Organ 1

Pre-Bach composers: Bonnet Historical Series, Vol. 1, Old Italian Masters, ed. Bossi; J. S. Bach, Eight Short Preludes and Fugues; selected Chorales from the "Little Organ Book;" various lesser works of the difficulty of the Prelude and Fugue in E minor (Cathedral); Dupré, Seventy-nine Chorales; Rheinberger, Trios; Mendelssohn, Second Sonata.

Organ 2

J. S. Bach, major Preludes and Fugues of medium difficulty; St. Anne's Fugue (E flat); Fantasie and Fugue in C minor (Sch. III); Prelude and Fugue in A minor (Sch. IV); Selected Chorale Preludes (Peters V and VI).

Mendelssohn, First, Third and Sixth Sonatas; Rheinberger, Sonatas in A minor, D minor, G major (Pastorale); Franck, Andantino, Cantabile, Pastorale; Widor, Symphonie II and Allegretto from Symphonie V; Vierne, Harmonium Pieces, Vol. 2.

Organ 3

J. S. Bach, Sonata III in D minor; Concerto II in D minor; Toccata, Adagio and Fugue in C major; Prelude and Fugue in B minor; continued Chorale Preludes.

Widor, Symphonies IV and V; Vierne, Symphonie I; Karg-Elert, Choral-Improvisations; Franck, Pièce Héroïque, Choral in A minor; Reger, Toccata in D minor, Kyrie, Te Deum.

Organ 4

J. S. Bach, Great G minor Fantasie and Fugue; Toccata in F; Passacaglia and Fugue in C minor; Sonatas I and V.

Franck, Chorals in B minor and E major; Grande Pièce Symphonique; Widor, Symphonie VI. Symphonies Gothique and Romane; Vierne, Symphonies II and III; Hindemith, Organ Sonatas; Karg-Elert, Lake of Constance Suite; Modern French works of Roger-Duçasse (Pastorale), Alain (Litanies), Dupré (Preludes and Fugues) Durufle and Messiaen; Sowerby, Symphony in G major, Suite for Organ, Arioso.

Concertos for organ and orchestra by Handel, Rheinberger, Guilmant, Parker, and contemporary composers when available.

INSTRUCTORS

CARL McKINLEY

GEORGE FAXON
HOMER HUMPHREY
DOWELL McNEILL
JAMES F. NEWCOMB

Violin 7

Etudes: Kreutzer; Fiorillo, Rode; Tartini, "Art of Bowing;" Bach, Solo Sonata in G minor and Solo Partita in B minor. Concertos: Bruch, Mendelssohn, Mozart, Nardini, Tartini, Saint-Saëns, Vieuxtemps. Sonatas: Bach, Beethoven, Corelli, Grieg, Handel and Mozart.

Continuation of technical studies as suggested in previous grades; Carl Flesch, "Scale Studies."

Violin 8

Caprices: Dont, op. 35; Characteristic Studies, Dancla; Partita in D minor, Bach. Concertos: Bach, Bruch, Mozart, Tchaikovsky, Mozart, Wieniawski, Vieuxtemps. Sonatas: Beethoven, Brahms, Fauré, Franck, Hindemith, Mozart, Schumann. Chausson, Poème; Saint-Saëns, Rondo Capriccioso; Szymanovski, Fountain of Arathuse, Nocturne, and Tarantelle.

Continuation of technical studies as listed in previous grades.

Violin 9

Caprices: Gaviniés, Sauret, Paganini. Concertos: Bach, Beethoven, Brahms, Conus, Dvoràk, Elgar, Glazounov, Goldmark, Hindemith, Lalo, Sibelius. Sonatas: Bach, (C major), Bartok, Beethoven, Brahms, Debussy, Hindemith, Strauss. Bartok, Rhapsodies; Ravel, Tzigane; Schubert, Fantasy.

Violin 10

Studies and Caprices: Victor Porge, 25 Studies, Atonal and Polytechnic; Domais, Artists Technique of Violin Playing; Paganini, Caprices. Solo Sonatas and Partitas by Bach. Concertos: Barber, Bartok, Piston, Hindemith, Lopatnikoff, Martini, Prokofieff. Sonatas: Bartok, Copeland, Piston, Enesco, Françaix, Strauss.

Continuation of material studied in preceding grade, with concentration in actual performance.

INSTRUCTORS

HARRISON KELLER

RICHARD BURGIN
PAUL FEDOROVSKY
GEORGES FOUREL
FRANCES BROCKMAN LANIER
FRANK MACDONALD
JOHN D. MURRAY
RAYMOND ORR
C. ROLAND REASONER

Viola 7

Rode, Twenty-four Caprices, transcribed for viola; J. S. Bach, Sonata in G minor for violin, transcribed for viola; Vitali, Ciaccone for viola and piano; Schubert, Sonata Arpeggione for viola and piano; René Jullien, Concertstrück for viola and piano.

All major and minor scales in their full development, including major and minor chromatic double stop scales in thirds, sixths, octaves, perfect fourths, augmented fourths and perfect fifths; diatonic double stop major seventh scales, resolving on the sixth; diatonic and chromatic double stop scales in tenths and fingered octaves.

Viola 8

Gaviniés, Twenty-four Studies for viola alone; Paganini, Moto Perpetuo, transcribed for viola; Wagner, Orchestral Studies; J. S. Bach, Sonata No. 3 in A minor for violin solo, transcribed for viola; A. Rubinstein, Sonata for viola and piano; Haydn, Concerto in D major for viola and orchestra; Berlioz, Harold in Italy (viola and orchestra); Büsser, Concertstück in C sharp minor for viola and piano.

All scales, arpeggios and chords; scales in whole tones and arpeggios in augmented fifths.

Viola 9

Studies by Dont, Hermann, M. Vieux; Paganini, Caprices for viola; Reger, Three Suites for viola alone; Orchestral Studies by Wagner, R. Strauss; Sonatas by J. S. Bach, Honegger; G. Enesco, Concertstück in F major for viola and piano.

All scales, arpeggios and chords; sight reading of Wagner and Strauss Orchestral Studies.

Viola 10

Studies by Victor Porge, Palascho; Paganini, Caprices (continued); Sonatas by J. S. Bach, Hindemith, Rebecca Clark, Bliss; Concertos by D. Milhaud, Walton; Bloch, Suite for viola and orchestra.

All scales, arpeggios and chords; sight reading and critical study of excerpts of modern and contemporary orchestral works by Hindemith, Prokofieff, Shostakovich, Copland, Barber, W. Schuman, etc.; also of difficult passages in chamber music works.

INSTRUCTOR

GEORGES FOUREL

Violoncello 7

Studies by Dotzauer, Duport; bowing technique by Sevçik-Feuillard; finger exercises by Mass; Concertino and Second Concerto by Romberg; Concertos by Goltermann, Saint-Saëns; Sonata by Sammartini.

Scales in three octaves, in thirds, sixths, octaves.

Violoncello 8

Studies by Popper, First and Second Book; Caprices by Servais; Concerto by Romberg (4th and 9th) Lalo; Sonata by Boccherini (6th); Suites for 'cello alone by J. S. Bach; Variations by Boëllmann.

Violoncello 9

Studies by Dotzauer, Fourth Book; Popper, Third Book; Caprices by Piatti; Concertos by Boccherini, Haydn; Sonatas by Brahms, Beethoven, Debussy.

Violoncello 10

Studies by Popper, Fourth Book; Grützmacher, Second Book; Concertos by Schumann, Dvoràk; Rococo variations by Tchaikovsky; Arpeggione Sonata by Schubert; Schelomo by Bloch.

INSTRUCTORS

ALFRED ZIGHERA HANNAH SHERMAN

Flute 5

Daily exercises by Taffanel and Gaubert; 24 Progressive Studies by Taffanel; Etudes by Berbiguier; Three Grand Solos by Kulhau; Sonatas by Leclair and Loeillet (all solos by memory).

Long tones; special exercises for the low register; straightening of vibrato; tonguing and different articulations.

Flute 6

Studies by Koehler, Boehm, Soussman. Tulou Solos; 6 Divertissements by Kulhau; Demersseman solos; Andersen Concertstück.

Special exercises for the third octave, intervals, trills, harmonics.

Flute 7

Etudes, Virtuosity by Taffanel; 12 Etudes with piano by Camus; Studies by Anderson (op. 115), Gaviniés, Paganini, Kreutzer; solos by Langer, Briccialdi, Fauré, Gaubert, Alexandre Georges; 24 Bach Studies.

Flute 8

Andersen Studies, (op. 60), de Lorenzo, Karg-Elert; all Moyse arrangements of studies by Kessler, Czerny, Chopin, for flute; the latest solos of the Paris Conservatory contests. Special study of difficult orchestra passages and interpretation of orchestra solos.

INSTRUCTORS

GEORGES LAURENT RAYMOND ORR

Oboe 5

Ferling, Forty-eight Studies; review of some previous studies; F. Gillet, Twenty Minutes Practice; scales, intervals, staccato.

Oboe 6

Brod, Twenty Studies, Six Sonatas; Handel, Sonata in G minor.

Oboe 7

G. Gillet, Advanced Studies; Mozart, Quartet for Oboe and Strings; Paris Conservatory solos.

Oboe 8

Loyon, Studies; Handel, Concerto in G minor; Bach and Handel, Flute Sonatas; Bach, Violin Sonatas.

INSTRUCTOR

FERNAND GILLET
(Oboe and English Horn)

Clarinet 5

Exercises by Klose, Kroepsch, Demnitz, Rose; transposing.

Clarinet 6

Exercises by Kroepsch (third and fourth books). Cavallini, Klose; duets and trios.

Clarinet 7

Exercises by Wiedemann, Baermann, Perrier; Concertino by Weber; Sonatas by Brahms; Orchestra studies.

Clarinet 8

Exercises by Stark, Wiedemann; Orchestra studies, sight reading; Concertos by Spohr and Mozart; ensemble playing.

INSTRUCTORS

VICTOR POLATSCHEK

NORMAN CARREL ROBERT STUART

Bassoon 5

Eugène Bourdeau, Exercises and Thirty Studies.

Bassoon 6

L. Milde, Second Book.

Bassoon 7

Studies by Alberto Orefici and L. Milde.
Scales and arpeggios with sharps, E. Bourdeau.

Bassoon 8

A. Orefici, Twelve Studies of Bravura; Nazzareno Gatti, Twenty-two Exercises.

Scales and arpeggios with flats, E. Bourdeau.

INSTRUCTORS

RAYMOND ALLARD ERNST PANENKA

French Horn 5

Etudes, Kopprasch, (Book 2), Alphonse, (Book 4). Gallay, Op. 13; Concertos; orchestra studies. All work covered in Grade 4.

Scales in thirds; arpeggios modulating into other keys; scales — major and minor in all combinations and in different rhythms.

French Horn 6

Gallay, Studies for low horn; Fr. Strauss, 17 Concert Etudes, Studies for low horn; Concertos by Fr. Strauss, Mathys, Mozart, Saint-Saëns; clef reading exercises by Vuillermos.

Minor scales; arpeggios; double and triple tonguing; transposition, preferably by clef.

French Horn 7

Etudes, Belloli, Alphonse (Book 5); Mozart, Concert Rondo;

Beethoven, Sonata; Kander, Sonatas and Suites; R. Strauss, Concerto; Orchestra Studies.

French Horn 8

Etudes, Gugel, Alphonse, (Book 6); Hindemith, Sonata; Schumann, Adagio and Allegro; Dukas, Villanelle; Quincy Porter, Sonata; Mozart, Horn Quintet; Brahms, Horn Trio; Haydn, Concertos; Weber, Concerto; Orchestra Studies.

INSTRUCTOR

WILLEM A. VALKENIER

Trumpet 5

St. Jacome Characteristic Studies; solos; Clark Technical Studies; ornamentations; chords.

Trumpet 6

Bousquet Studies; Artistic Studies; solos; transposition.
Scales and chords in double and triple tonguing.

Trumpet 7

St. Jacome Artistic Studies; Arban Studies; Paris Conservatory Solos; Orchestral Studies; transposition.

Trumpet 8

Orchestral Studies; Solos; concertos; technical finishing studies.

INSTRUCTORS

GEORGES MAGER

MARCEL LAFOSSE ROGER VOISIN

(Cornet and Trumpet)

Trombone 5

Arban Method; Rochut, Melodious Studies, (Book 2); Max Schlossberg, Daily Lip Drills; Blum, Studies (Book 2); selected solos.

Trombone 6

Arban Method; Rochut, Melodious Studies, (Book 3); Blum, Studies, (Book 3); John Coffey's Embouchure Studies; D. Blazwitch, Twenty-six Sequences, School for Trombone (bass, tenor and alto clef studies); Concert Duets (bass, tenor and alto clef studies); improvising (chord studies).

David Concerto; orchestral studies (Richard Strauss, Wagner, Brahms, etc.)

Trombone 7

Continuation of preceding grade with more advanced study in improvising and drill in orchestral studies; selected solos.

Trombone 8

Improvising (chord studies); embouchure studies (lip trills, etc.); solfege studies (on the instrument); Brandt Studies (transpositions); Sachse Studies (transpositions).

Orchestra Studies (Schumann Third Symphony, Ravel's Bolero, etc.); Reiche Concerto; D. Blazwitch Concertos.

INSTRUCTOR

JOHN W. COFFEY

(Trombone, Alto, Baritone, Tuba and Euphonium)

Harp 5

Exercises by Larivière; 40 Studies by Bochsa, op. 318; pieces by Saint-Saëns, Hasselmans, Handel, etc.

Scales and arpeggios in octaves.

Harp 6

25 Exercises—Etudes by Bochsa, op. 62; Sonatines by Ladermann; Mandoline by Parish-Alvars; Contemplation by Renié; Noëls by Marcel Tournier, etc.

Rhythmic scales and arpeggios with metronome at 60—quarters, eighths, triplets, and sixteenths—to the beat.

Harp 7

50 Studies by Bochsa, op. 34; studies by Dizi; Impromptu-Caprice by G. Pierné; Variations by M. S. Rousseau; Preludes by Bach-Renié; Images by M. Tournier, with orchestra; Choral and Variations by Widor; Concertstück, with orchestra, by G. Pierné. Transposition of studies and sight reading.

Harp 8

Studies by Czerny-Vitzthum; Jardin Mouillé by Jacques de la Presle; Féerie by M. Tournier; Impromptu by G. Fauré; Rapsodie by M. Grandjany. Chamber music works, Debussy, Sonata; Roussel, Serenade; D'Indy, Suite; Debussy, Danses; Ravel, Introduction and Allegro. Transposition and sight reading.

INSTRUCTOR

BERNARD ZIGHERA

Contrabass 5

Nanny Method; Twelve Exercises by A. Gouffé; technique of the fingers and bow.

Scales in major and minor keys in one and two octaves.

Contrabass 6

Nanny Method; Nanny, Studies from Kreutzer and Fiorillo; Rougnon, Fantasie; Vorrimst, First and Second Morceaux de Concours; Chapuis, Fantasie Concertante.

Scales in major and minor keys in three octaves; scales in thirds, fourths, fifths, sixths, sevenths, octaves; arpeggios.

Contrabass 7

Thirty Etudes transcribed from violin studies by Georges Moleux; Studies from Symphonies, Overtures, etc.; Rivier, Pièce en Ré; Ratez, Fantasie; Concertos by Stork and Stein.

Contrabass 8

Concert Etudes transcribed from J. S. Bach Suites for violoncello, Nanny-Vidal; Richard Strauss, Symphonic Poems; Serventi, Largo and Scherzando; Higuet, Fantasie; Concertos by Koussevitzky, Bottesini, Dragonetti.

INSTRUCTOR
GEORGES E. MOLEUX

Percussion 5

Percussion: Resumé of rudiments for snare drum with extension of stroke rolls and flam combinations; progressive exercises in sight reading in both simple and compound measures; introduction to "stick control" and its application to basic precision technic.

Vibracussion: Resumé of basic technic on marimba-xylophone and vibraphone; progressive exercises in sight reading and technical studies on triad and chord vocabulary.

Percussion 6

Percussion: Introductory orchestral technic; continued development of snare drum studies adaptable to concert or commercial playing; introduction to cymbals and accessories; ear training for tympani intonation and basic technic.

Vibracussion: Development of four-mallet playing for marimba-xylophone and vibraphone; concentration on self- arrangement based on chord vocabulary technic; transcribed solos unaccompanied and otherwise.

Percussion 7

Percussion: Interpretation of classic and "modern" band and orchestra parts for snare drum and all accessories; Latin-American rhythms and application of their instruments; complete study of "stick control" and composition advanced methods; completed technic on hand tympani with progressive reading and orchestral

parts; introduction to chromatic tuning and the added third and fourth drum; orchestral tympani parts.

Vibracussion: Stylized arrangements for two and four-mallet playing; commercial improvisation for solo instruments and small "combos;" concert repertoire adapted from Chopin, Kreisler, Saint-Saëns, Wieniawski, and others.

Percussion 8

Percussion: Solo passages on all instruments from works by Lizst to composers of the present day; analysis of solo percussion works by Stravinsky, Bartok, Varese and others; Conservatory Orchestra repertoire coached and commercial percussion arrangements studied and analyzed; ensemble playing; tympani parts from Beethoven to the present day composers, with emphasis on Strauss and Wagner.

Vibracussion: Continued solo repertoire, two and four mallets; self-transcribed four-mallet solos from Wagner, Puccini, Brahms, Liszt; popular ballad arranging; analysis of popular styles of Green, Norvo, Hamden and others; Glockenspiel orchestral solos from Wagner and Strauss, Stravinsky and other contemporaries.

Reference material: Stone, Gardner, Sietz, Sternburg, Green, Wilcoxon, Krupa.

INSTRUCTOR

LAWRENCE WHITE

(Tympani and Percussion Instruments)

VOICE MAJORS

This course is designed to give the student a thorough understanding of the voice and its management; a mastery of breathing and breath-control through correct method of vocalization, which is an essential element of Italian music; an appreciation of representative vocal styles and the ability to perform in a musicianly manner an extensive repertory of Italian, French, English, and German vocal music, both sacred and secular.

PRELIMINARY REQUIREMENTS

The applicant must show sufficient promise of both vocal and musical development to insure meeting all requirements for graduation in the specified four-year course.

Voice 1

The student will study the vocal instrument with attention to correct breathing (breath-control, coordinated management of the diaphragm and resonance chambers). He must give satisfactory evidence of the ability to apply to beautiful tone quality, the principles of correct vocalization through technical exercises, studies, and songs from the early classics.

Voice 2

The student must become proficient in such vocal techniques as the trill, messa di voce, mezza voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lütgen, Concone 15 and 25, Aprile, Aighini, and such selections from the works by Bach, Mozart, Gluck, Rossini, Haydn and Handel as bring into play the foregoing technique. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with attention to recitative. The candidate must show a considerable repertory of Italian arias and of Italian, French, and English songs before entrance to Grade 3.

Voice 3

The student must increase the foregoing repertory with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare on appropriate part of an oratorio such as Handel's Messiah, Mendelssohn's Elijah, Bach's St. Matthew or St. John Passion, or Haydn's Creation.

Voice 4

While attention will still be focused on vocal method, the student will be required to pursue advanced interpretive study with duly qualified experts in the field of concerted vocal works comparable to Brahms Motets, Bach cantatas and operatic ensembles, as well as more extended concert repertory.

INSTRUCTORS

WILLIAM L. WHITNEY

ELEANOR DAVIS
NORMA JEAN ERDMANN
ALICE GIROUARD
ELIZABETH GOLDEN
JANET HAYES
PERCY F. HUNT
GLADYS MILLER
CHARLES PEARSON
ERNST POSSONY
MARIE POUTIATINE
DOROTHY RICHARDS
ALICE H. STEVENS

MARIE SUNDELIUS

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a member of the faculty who is a present or past member of the Boston Symphony Orchestra. For each of these instruments a careful plan is made for serious and thorough technical study, necessary for the fulfillment of the exacting present-day requirements for soloists and orchestral players. Students will receive in the course of Orchestra Drill, Orchestra Reading, the Conservatory Orchestra, and the Orchestral Class the practical training necessary to fit them for membership in a symphony or opera orchestra of the first rank. They also have the added experience of playing in smaller ensemble combinations. Per-

cussion players are given a thorough training in tympani and in each of the orchestral percussion instruments, including advanced study of vibracussion instruments, and are prepared to take any position in this group.

Section 17

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent of two years of piano study before graduation, and must be able to play simple accompaniments of songs with some fluency. Degree students must have the equivalent of three years of piano study, and must be able to accompany songs of medium difficulty with fluency.

b. *Violin and other Orchestral Instrument majors* must have the equivalent of two years of pianoforte study before graduation.

c. *Composition majors* must have considerable proficiency on the piano, and a working knowledge of at least two orchestral instruments, each chosen from a different group, i.e., Strings, Woodwind, Brass, Percussion.

Section 18

School Music Majors

a. Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

b. Before graduation the student must have obtained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

GENERAL INFORMATION

Section 19

Marking System

a. Marks, which are permanently recorded in the office of the Dean, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance. Regularity of attendance at all classes is re-

quired. The work of students who do not attend classes regularly will suffer, and this will affect the mark of the semester. Students who are delinquent in attendance will be summoned before the Dean.

A signifies superior ability and achievement.

B shows excellent work. Students obtaining an average of *B* or above are entitled to a place on the Dean's list.

C means satisfactory work and progress—a passing mark.

D is a low passing mark.*
75% of all grades received by a student in a Diploma or Bachelor of Music Degree Course (figured on the basis of the number of semester hours of credit given) must be *C* or above in each of the following three divisions of his work, otherwise he will not be allowed to graduate:—

1. Supplementary musical subjects and secondary instrumental study.
2. Supplementary academic subjects and professional subjects in the School Music Division (see page 19).
3. The work of the major field.

* *D* will not be acceptable as a final mark at the time of promotion.

E denotes a failure and means that the work of that semester must be repeated. Not until this has been done will a student be allowed to begin the next semester's work in the same subject. Two *E*'s in any semester constitute a failure for the full course. The student will not be allowed to continue the full course and the Conservatory reserves the right to withdraw the student's registration.

b. Special examinations will be given to students who fail to come to the regular examination because of illness for which the student can give certified evidence. The work will be marked "incomplete", but this will be made an automatic *E* at the end of the sixth week of the following semester if the examination has not yet been taken. A mark of "incomplete" may also be given at the discretion of the teacher if the student has failed to hand in required assignments. This mark will again automatically change to *E* if the work is not made up before the end of the sixth week of the following semester.

c. Reports of a student's standing will be sent to parents upon request made to the Dean. Parents will be notified of cases of delinquency in attendance.

Section 20

Honors

a. *Honors* are awarded at Commencement to graduating stu-

dents in the Diploma and Degree courses who have done superior work in each of the several fields of their course. Information regarding the basis upon which Honors are awarded will be given upon application to the Dean.

b. *Special Honors* are awarded in any supplementary subject to those students who attain the grade of *A* throughout the prescribed course.

c. *Highest Honors* are awarded to the honor student having the highest average grade, in the Diploma and Degree courses.

Section 21

NEW ENGLAND CONSERVATORY OF MUSIC

GENERAL REGULATIONS

All students of the Conservatory are required to conform to the student regulations, and are held responsible for a full knowledge of the general catalogue.

Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

Applications for admission to the Conservatory must be accompanied by a recent photograph, not smaller than two inches by three inches (2″ x 3″).

Each applicant will be notified in writing of his acceptance as a candidate at the Conservatory. The candidate's acceptance of this appointment must be accompanied by a check or money order for Fifty Dollars ($50.00). This amount will be applied toward tuition.

Fees, to be paid in advance, include registration fee, student activity fee, book deposit, dormitory fees (women), tuition fees, practice room fees, and instrument rental fees. Partial payments in advance must be approved by the Assistant Treasurer.

A Book Deposit of Twenty-Five Dollars ($25.00) is required of all students taking academic subjects for credit. This deposit is held for the purchase of textbooks at the bookstore. The unexpended balance will be returned at the end of the academic year on application by the student for a refund.

A Student Activity fee of Five Dollars ($5.00) per academic year is charged to all students taking twelve semester hours or more per semester. The purpose of this fee is to provide adequate funds for class and student activities during the year. Cards will be issued to each student entitling him to admission to all students' social activities without further charge, except where refreshments are served.

The Conservatory reserves the right to cancel scholarships at any time after notice of such action has been given to the student.

No refunds or allowances will be made for late entrances, lost lessons, or withdrawals.

The use or possession of intoxicating liquors anywhere in the Conservatory buildings is prohibited.

Students are required to carry the student identification card at all times. This card must bear the student's own signature in ink on its face.

Students may place money deposit with the Cashier's office and can draw on same at any time during business hours. No charge is made for this service.

The Conservatory reserves the right at any time to refuse or withdraw temporarily or permanently the registration of any student whose presence may appear to be detrimental to its interest, without being required to give specific reasons for such action; also, to refuse to renew the registration of students who have been habitually delinquent in their studies.

All matters of business connected with the Conservatory must be attended to at the business offices and never with the faculty, except in cases of make-up lessons. Included under this ruling are matters pertaining to tuition and all other fees, private lessons, assignments of classes, change in hours, change from one class to another, and excuses for absences.

Prompt attendance is required at classes and private lessons.

Students may be excused from private lessons and classes on account of illness by notifying the Registrar before the hour of the lesson or class. Excuses after lessons or class hour will not be accepted and will be considered a cut.

Lessons lost by unexcused absences or by cutting will not be made up.

Make-up lessons must be arranged for by the student with the teacher.

Students are required to keep a complete record of their work in applied music. This record will be subject to the call of the Director or Dean and must be turned in to the Dean's office prior to promotional examinations.

During their period of study, students will be allowed to arrange for public appearance in recitals only with the consent of the Director or Dean.

It is not the custom of the Conservatory, except on request, to send to parents regular reports of students' standings. When requested to do so, the Dean's office will be glad to furnish such reports.

Students may register for single subjects if desired.

Students will not be accepted at the beginning of a semester for

a shorter period than the full semester unless specific permission is given by the Dean.

Students entering classes late in the semester will be charged for the full semester and must take the necessary number of private lessons to make up the lost work.

The Conservatory reserves the right to discontinue any class which does not reach or maintain a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons or take the class another year if it is given.

The Conservatory reserves the right to make any changes in curriculum, tuition fees, room rates or any other fee it deems necessary.

Changes cannot be made from one course to another or from one teacher to another without the written consent of the Director or the Dean.

No subject may be added or discontinued after the end of the second week in any semester.

If a permanent change of class is desired, apply to the Registrar and not to the faculty members.

Registration for new students for the academic year opens annually on the Tuesday after Labor Day, but may be arranged at any time prior thereto. All other students must register before Commencement for the next academic year. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

Loud conversation, noise, laughter or singing in the corridors is forbidden.

Practice in studios or halls without permission is forbidden.

Practice rooms must not be occupied by more than one student at a time unless specific permission is secured from the Registrar.

Smoking is forbidden anywhere in the building except in rooms set aside for this purpose.

Excuses will not be accepted for ignorance of any rule, regulation, or policy of the Conservatory which pertains to the students.

Women students living in the Conservatory House must govern themselves by the rules promulgated to govern student housing.

Students wishing to organize any social activity must first get approval for the type of entertainment from the Dean and then submit a budget of expenses for approval of the Assistant Treasurer before permission will be given to use the hall.

Student required recitals take precedence over all other student activities in the halls. No two student social activities or required recitals may take place on the same day or evening.

Food cannot be served in any fraternity or sorority rooms without permission of the Assistant Treasurer. Permission being granted, no cost charge may be made for same.

The Conservatory has approved an official class ring bearing the Conservatory seal. This design is not subject to change and is available only to graduates on approval of the Dean.

Notices are placed on the bulletin board giving information to the students. The students are required to keep themselves informed as to the contents of these notices. Ignorance of same will not be accepted as an excuse for noncompliance.

Section 22

Registration

Registration for new students for the academic year opens annually on the Tuesday after Labor Day, but may be arranged at any time prior thereto. All other students must register before Commencement for the next academic year. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

Section 23

Tuition and Fees

a. The tuition fee for a Preliminary Course, including all required subjects but exclusive of private lessons in the major field, is $290. per year. Students are required to take a minimum of one hour lesson per week in the major instrument or study.

b. The tuition fee for a Diploma Course, including all required subjects (except the private lessons in the major), is $325. per year. Students are required to take one hour lesson per week in the major instrument or study.

   The tuition fee for a diploma course in the Department of Popular Music, exclusive of applied music (major or supplementary), is $325. per year.

c. For the course leading to the degree Bachelor of Music the yearly fee for all required subjects (except the private lessons in

the major) in all fields except school music, is $375. Students are required to take one hour lesson per week in their major instrument or study.

d. In the School Music Course leading to the degree Bachelor of Music, including all required subjects (except instrumental private lessons) the yearly fee is $450. Students may limit themselves to one half-hour lesson per week during each year in their instrumental study, provided that there are no deficiencies to make up.

e. The fee for phonograph recordings is $2.00 per 10" record.

f. Registration fee per academic year, $3.00, and for Summer School, $3.00.

g. The fee for each examination for advanced standing is $3.00.

h. The fee for a special examination is $3.00.

i. The fee for the Diploma in any course or for the Degree is $12.00, payable on or before June 10 of the final year.

j. The fee for each transcript of student's record (after the first one) is $1.00. There is no charge for the first copy.

k. The fee for supplementary subjects included in the regular courses of study is standardized at $20.00 per semester hour of credit. Conference courses are at the same rate.

l. The charges for the following subjects are indicated below:

Opera Department		per semester
Course 1		$65.00
Course 2		50.00
Lecture course, for other than Conservatory students		20.00
Dramatic Technique		35.00
Pianoforte Class	per year	35.00

YEARLY RATES FOR ONE HALF HOUR LESSON PER WEEK

	Preparatory	Intermediate	Advanced
Pianoforte	$76.00	$133.00	$195.00
Voice	76.00	133.00	195.00
Violin	76.00	133.00	195.00
Viola	76.00	133.00	195.00
Violoncello	76.00	133.00	195.00
Organ	76.00	125.00	175.00
Flute	76.00	133.00	195.00
Harp	76.00	133.00	195.00
Orchestral Instruments	76.00	125.00	175.00
Popular Music	100.00	125.00	150.00
Solfege	87.50	133.00	133.00
Counterpoint and Harmony	133.00	133.00	133.00
Composition		133.00	175.00

38	1/2 Hour	38 Hours	1 Hour
	$ 76¢	152.	4.
	87.50	175.	4.60
	100.	200.	5.26
	110.	220.	5.80
	125.	250.	6.58
	133.	266.	7.
	150.	300.	7.88
	175.	350.	9.20
	195.	390.	10.26
	230.	460.	12.10
	240.	480.	12.62

2[illegible] 1/2 hrs.	35	30	25	20	15	1[illegible]	5	1
$ 76.	70.	60.	50.	40.	30.	2[illegible]	10.	2.
87.50	80.50	69.	57.50	46.	34.5[illegible]	2[illegible]	11.50	2.30
100.	92.05	78.90	65.75	52.60	39.4[illegible]	[illegible]30	13.15	2.63
110.	101.50	87.	72.50	58.	43.5[illegible]	[illegible]	14.50	2.90
125.	115.15	98.70	82.25	65.80	49.3[illegible]	[illegible]90	16.45	3.29
133.	122.50	105.	87.50	70.	52.5[illegible]	[illegible]	17.50	3.50
150.	137.90	118.20	98.50	78.80	59.1[illegible]	[illegible]40	19.70	3.94
175.	161.	138.	115.	92.	69.	[illegible]	23.	4.60
195.	179.55	153.90	128.25	102.60	76.9[illegible]	[illegible].30	25.65	5.13
230.	211.75	181.50	151.25	121	90.[illegible]	[illegible].50	30.25	6.05
240.	220.85	189.30	157.75	126.20	94.[illegible]	[illegible].10	31.55	6.31

9/5-10/4 38hrs.	10/5-11/8 35	11/9-12/13 30	12/14-[illegible] 25	[illegible] 20	[illegible] 15	[illegible] 10	[illegible] 5	1
152.	140.	120.	100.	80.	60.	40.	20.	4.
175.	161.	138.	115.	92.	69.	46.	23.	4.60
200.	184.10	157.80	131.50	105.20	78.90	52.60	26.30	5.26
220.	203.	174.	145.	116.	87.	58.	29.	5.80
250.	230.30	197.40	164.50	131.60	98.70	65.80	32.90	6.58
266.	245.	210.	175.	140.	105.	70.	35.	7.
300.	275.80	236.40	197.	157.60	118.20	78.80	39.40	7.88
350.	322.	276.	230.	184.	138.	92.	46.	9.20
390.	359.10	307.80	256.50	205.20	153.90	102.60	51.30	10.26
460.	423.50	363.	302.50	242.	181.50	121.	60.50	12.10
480.	441.74	378.60	315.50	252.40	189.50	126.20	63.10	12.62

35	1/2 HOUR	30 HOURS	1 HOUR
0	76.	152.	4.
	87.50	175.	4.60
	100.	200.	5.25
	110.	220.	5.80
	125.	250.	6.58
	135.	266.	7.
	150.	300.	7.89
	175.	350.	9.20
	195.	390.	10.26
	230.	460.	12.14
	240.	480.	12.52

1/2 HRS.	25	30	25	20	15
76.	70.[illegible]	50.	50.	40.	30.
87.50	80.50	69.	57.50	49.	[illegible]
100.	72.65	78.90	65.75	52.60	[illegible]
110.	101.50	87.	72.50	58.	41.[illegible]
125.	115.15	98.70	82.25	65.80	43.[illegible]
135.	122.50	105.	87.50	70.	52.[illegible]
150.	137.90	118.20	98.50	78.80	[illegible]
175.	161.	138.	115.	92.	[illegible]
195.	175.55	153.90	128.25	102.60	[illegible]
230.	211.75	181.50	151.25	121	[illegible]
240.	220.85	189.30	157.75	126.20	[illegible]

35 HRS.	35	30	25
152.	140.	120.	100.
175.	161.	138.	115.
200.	184.10	157.80	151.50
220.	203.	174.	145.
250.	230.50	197.40	164.50
266.	245.	210.	175.
300.	275.80	236.40	197.
350.	322.	276.	230.
390.	358.10	307.80	250.50
460.	425.50	365.	302.50
480.	441.74	378.60	315.50

School Music	133.00	133.00	133.00
Opera Coaching			230.00
Languages	110.00	110.00	110.00
Special Advanced pianoforte instruction			240.00
Repertoire (Coaching)			100.00

A minimum of 30 hours per academic year is required for credit.

Section 24

RENTAL OF MUSICAL INSTRUMENTS

All musical instruments which are the property of the New England Conservatory of Music must be signed for on the regular Rental Agreements and under the following rules:

1. Rental charged, if any, must be paid in advance.
2. Moving cost to be paid by the lessee.
3. Maintenance of instrument shall be the responsibility of the lessee. This includes replacement of strings, bow hair, reeds, etc.
4. In case of damage to said instrument by misuse or any cause whatsoever, except ordinary wear from careful use, the lessee agrees to pay the amount of such damage; and in case of destruction from any cause, to pay the above valuation less such amount as instrument may be depreciated by wear. In addition to the rental charge, the lessee agrees to reimburse the Conservatory for the cost of insurance of the instrument against fire, theft, etc., during the term of the rental.
5. In case of failure to comply with any of the terms of the Rental Agreement, the Conservatory may, without notice or demand, take possession of the said instrument without liability for trespass in doing so.
6. All instruments may be called on for inspection as to their condition twice during the school year.

Rental Rates

7. Pianoforte per academic year $40.00
   Violin per academic year 60.00
   Violoncello per academic year 80.00
   Contrabass per academic year 80.00
   Woodwinds per academic year 50.00
   Brass per academic year 50.00
8. A limited number of instruments are available and no guarantee can be given that the Conservatory can provide rental instruments for all the students requiring them.

9. Practice facilities in the Conservatory Building are provided for resident students at the following rates for the academic year, six days per week.

Room with upright pianoforte	2 hours per day	$20.00
Room with grand pianoforte	1 hour per day	35.00
Teaching organs	1 hour per day	50.00
Practice organs	1 hour per day	30.00
Carr Organ	1 hour per day	70.00
Room with upright pianoforte	Single hour	$.10
Room with grand pianoforte	Single hour	.25
Practice organs	Single hour	.25
Teaching organs	Single hour	.35
Carr Organ	Single hour	.35
Jordan Hall Organ	Single hour	.50

Grand pianofortes are available for practice only to advanced students in pianoforte.

10. Practice rooms will be assigned by the Registrar in the following order:
    1. All resident full course students.
    2. Non-resident full course students.
    3. Special students.

SCHOLARSHIPS, LOANS AND PRIZES

Entering Scholarships

The Conservatory offers entering scholarships to students in need of financial assistance who qualify for enrollment in one of the full courses leading to Diploma or Degree as follows:

HIGH SCHOOL SCHOLARSHIPS. A limited number of scholarships of $100. each to students graduating from High Schools in New England, who are recommended by their Principal or Supervisor. A limited number of similar scholarships are also available to students from High Schools outside of New England.

COMPETITIVE SCHOLARSHIPS. A limited number of Orchestral Scholarships of $100. each are available to other High School graduates who qualify to enter one of the full courses leading to Diploma or Degree with an orchestral major. A limited number of $100. scholarships are also available for entrance into one of the full courses in voice, instrument or arranging in the School of Popular Music. Three scholarships representing one half of the tuition in one of the courses in the School of Opera are also available on a competitive basis. Write for further details concerning the above scholarships and for an application blank.

Second Year Scholarship

A scholarship of $350. is offered to the student who attains the best general record in scholarship and musicianship during his first year as a holder of a High School scholarship. This sum will be applied toward tuition during the second year.

Other Scholarships

The following scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before April 23rd, upon the prescribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty. *In Pianoforte*

THE LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston, to be used for the support of deserving students.

THE HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In violin* $250

THE CARR SCHOLARSHIPS. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, in memory of his father and mother, provides scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Crabtree Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

THE CHARLES WARREN SCHOLARSHIP FUND. The gift of Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more worthy, needy and talented young men. (Available for the academic year 1948-49.)

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thousand dollars, a bequest under the will of the late M. Ida Converse, will be applied to the maintenance of five annual scholarships of equal amounts, to aid in their education worthy and meritorious students of the Conservatory who are in need of financial assistance.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French, in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundred dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the state of New Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morrison. The income of three thousand dollars will be used to educate specially gifted, needy children; precedence to be given to lineal descendants of Charles Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousand dollars under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

THE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

THE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

THE HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

THE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

THE REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

THE SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

THE AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

THE JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to students to continue their musical education. Students must have attended the Conservatory for at least one year and be properly recommended. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the Secretary of the Beneficent Society, care of the New England Conservatory.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter:

THE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.

THE ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.

THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.

THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.

THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.

THE ELSON CLUB SCHOLARSHIP.
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Club.

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustees, for the Academic Year 1947-1948.

Class 1. One hundred dollars for the best Overture or other serious work for orchestra.

Class 2. Fifty dollars for the best group of songs or solo instrumental pieces, or for the best piece of chamber music, or for the best composition for chorus with or without accompaniment.

Any student in any department of the Conservatory who shall have been continuously registered in the Conservatory since October 1, 1947, will be eligible to enter the competition.

Compositions offered will be received at the Dean's Office not later than April 30th.

Manuscripts must be legible and in ink.

The judges will be appointed by the Director.

Detailed information regarding conditions of the competition, which must be consulted by all competitors, will be furnished upon application to the office of the Dean.

THE MU PHI EPSILON MEDAL

Awarded by Beta Chapter to a woman student who, in the first year of her course, has been outstanding in musicianship, scholarship, citizenship, and gives evidence of great future achievement in her major field.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for many years. It is an ideal means of communication between the employer and the student who is a worthy candidate for a position. The Conservatory's recommendations are based on personal

knowledge of the student's achievement and conduct during the period of study, substantiated by carefully kept records from each of his teachers. It is the aim of the Bureau to discover the proper person to fill the position to the employer's satisfaction, and likewise to find the position for the student which will give him opportunity to realize his best potentialities. The large number of graduates and former students who are now occupying important positions in widely varying fields in the musical world testifies to the success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerative engagements in church and concert work for well qualified undergraduates.

LIVING ACCOMMODATIONS

The Conservatory maintains attractive accommodations for women students in the N.E.C. House, located within a five minute walk of the Conservatory. Recently completely renovated and redecorated, with improved appointments, it is under the direction of a supervisor and her assistant, with the usual regulations that apply to college dormitories. Large recreation rooms in the basement make an ideal social center under careful supervision. Ample reception rooms are provided on the first floor. All women students who are not living at home are required to live at the N.E.C. House. All requests for detailed information and application for accommodations should be addressed to the Supervisor of Student Housing, New England Conservatory of Music, 290 Huntington Avenue, Boston 15, Mass. Rooms will be shown by appointment during the summer.

ROOM FEES

Single Rooms—$264.00 and $308.00 per academic year.

Double Rooms—$176.00, $220.00, $264.00, and $308.00 per academic year.

All rooms MUST BE HELD for the full academic year and paid for on that basis.

Men students will be assisted in finding rooms in approved private homes, located near the Conservatory Building, by writing to the Dean.

NEW ENGLAND CONSERVATORY HOUSE
WOMEN STUDENTS RESIDENCE

The Conservatory reserves the right at any time to refuse the privilege of living in the Conservatory House, and also to withdraw this privilege, temporarily or permanently, if the presence of the student appears detrimental to the best interests of the Conservatory, without being required to give specific reasons for such action.

Room fees are payable in advance, one half September 1 and one half January 25 of the academic year. No refunds will be made owing to withdrawals. All applications for rooms must be accompanied by a deposit of one quarter of the yearly fee for the room applied for, but not less than Fifty Dollars ($50.00). Balance of the first half of room fee must be paid before room is occupied.

All rooms must be retained for the school year, or in case of late entrance for the balance of the year and paid for on that basis.

Doctor's certificate of good health must be sent in with application for room accommodations.

HOUSE RULES

The following rules are made in the interest of all residents of the Conservatory House. Any student breaking a rule will be placed on social probation, and may upon further infractions, forfeit the privilege of living at the House.

Practice

String and woodwind players, resident in the Conservatory House, may practice in their rooms daily except Sundays between the hours of 10 A. M. and 7 P. M.

Entertaining

Entertaining male friends in students' rooms is not permitted. All such entertaining must be done in the reception rooms or recreation rooms, which are always under proper supervision. All visitors must be properly introduced to the supervisor or her assistant. All guests must be out of the building by 10:30 P. M. Overnight guests are not allowed.

Late Leave

All students residing in the Conservatory House are required to sign the register if leaving the house after 5 P. M. and must sign in on returning. Students must enter exact time on the register when leaving and returning. First year students must be in the house not later than 10:30 P. M., all others by 11 P. M. Any student who wishes to return after 11 P. M. must receive special permission from the Dean in advance. A limited number of these passes will be given during the school year, but none will be allowed to students on social or scholastic probation. No student will be allowed to

leave the House after 10 P. M. One 1 A. M. permission per week will be allowed each student in good standing. These late permissions must be taken on Friday or Saturday evenings. The Dean's office will be supplied with a list each week showing the time of each student's return to the House in the evening.

Week-ends

Students wishing to be absent from the House for the week-end must take the matter up with the Dean, or in his absence, the supervisor, before making final arrangements, and must have a written permission from their parents.

Illness

A registered nurse is on duty at the Conservatory House daily. Any case of illness must be reported to her immediately so that the student may be properly cared for and the registrar be notified of any necessary absences.

Room Care

Each student is responsible for the cleanliness and neatness of her room. Each student is required to make her own bed before leaving her room in the morning. Once each week maids will clean each room and change all linen.

Students will be held responsible for all damage to rooms, loss, damage or destruction of equipment as supplied to her. Linen will be considered destroyed if used for shoe cleaning cloths, for the removal of lipstick or other cosmetics, or for dust cloths. Linen so destroyed by the student will have to be paid for immediately by her. Pictures, banners, etc., must not be attached to the walls or woodwork without first receiving permission from the house supervisor and then attached only with thumb tacks or Moore push pins; NEVER WITH AN ADHESIVE MATERIAL. Students breaking this rule may be required to defray the expense of redecoration.

Students must not store food in rooms. Leftovers should be disposed of immediately in the proper receptacles in the basement. Cooking in bedrooms is forbidden. Tonic bottles must be removed not later than the next morning and if found by the maids the bottles will be disposed of by them. Window ledges must not be used for storage space.

The use or possession of intoxicating liquors anywhere in the New England Conservatory House is prohibited.

All lights in student rooms must be out by 11:30 P. M.

Appliances and Equipment

Radios must always be kept tuned low and doors must be shut when radios are in operation. Radios must be switched off at 10:30 P. M. All unnecessary noise, either inside or outside the building, must stop after this hour. Radios, curling irons, and desk lamps are

the only electrical appliances permitted in the rooms, all other appliances are forbidden.

Each student must supply herself with a desk lamp and waste basket. It is advisable to secure a small rug for the front of her bed. Ceiling lights in the rooms are equipped with 60 Watt bulbs. Floor, table or desk lamp must not have over 40 Watt lamps. Students are forbidden to add any temporary wiring to the electric light circuits or increase the size of the bulbs in the electric light fixtures.

Laundry

Washing and ironing of clothes must not be done in the rooms—space is provided in the basement for washing, drying, and ironing of clothes.

Telephone Calls

Telephone calls may not be made after 11 P. M. except in cases of emergency, and then only with the permission of the supervisor. Incoming telephone calls will not be received or delivered to the students after 11 P. M. except in cases of emergency. Parents and friends should be acquainted with these rules.

Valuables

Bedroom doors must be kept locked at all times when students are absent from their rooms. Students should deposit all money in the Cashier's Office in the school building. The New England Conservatory of Music will not be responsible for loss of money or other valuables kept by students in their rooms.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchandise, are located on the first floor of the Conservatory building. In addition to all Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on theoretical musical subjects, etc., will find it to their interest to send their orders to the Music Store. All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store. Appointments for the making of recordings may be made here. Address all orders to the New England Conservatory Music Store, Huntington Avenue, Boston 15, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in applied and theoretical musical subjects, as well as academic subjects, throughout a period of six weeks, beginning during the last week of June, and ending early in August. It is possible during this period to earn credit for a semester's private work in three or four subjects, a total of six semester hours of credit being the maximum allowable during one session. Credit for work thus accomplished is permanently recorded and is available for transfer to other institutions. It will be accepted toward requirements for the Diploma or Degree courses at the Conservatory, provided the student has fulfilled the entrance requirements or has already been admitted to the course.

In addition to the instruction which is offered in all branches of applied music, it is possible to carry on work in musical theoretical subjects as well, including counterpoint, harmony, theory, musical form, instrumentation and composition, and also in various of the subjects offered in the School Music course. While the academic courses offered may vary from year to year, these usually include English composition and literature, psychology, fine arts, languages, European and American history, bibliography and research. Other musical and academic subjects may be added if the demand warrants. Instruction is given by members of the Conservatory faculty and others. All facilities of the Conservatory building, including the use of practice organs, and the Library, are available. Details regarding enrollment, registration, tuition rates and special announcements will be sent upon request directed to

The New England Conservatory of Music Summer School
Huntington Avenue
Boston 15, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianoforte, voice, violin or other instruments, or in supplementary musical or academic subjects, may register for private lessons during the whole or any part of the period between the close of the academic year in June and the opening of the succeeding academic year in September. Further information will be given upon application.

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Miss Hill

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New England
CONSERVATORY of MUSIC

1948 - 1949
Catalogue

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New England Conservatory of Music
Printed in U.S.A.

1948 - 1949

New England CONSERVATORY of MUSIC

Founded
February 18, 1867

HUNTINGTON AVENUE
BOSTON, MASS.

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1948 - 1949

September	7	Registration opens
	9	11 a. m., Required preliminary meeting of all new full-course students
	9-15	Examinations for Advanced Standing and for Admission to the Diploma and Degree Courses
	20	Academic Year begins
	25	Last day of Registration for all Candidates for Diploma or Degree in 1949
November	25	Thanksgiving Day. Holiday
Dec. 23-Jan.	2	(inclusive) Christmas Vacation
Jan. 24-Feb.	5	Midyear Examinations
February	7	Second Semester begins
March	26	Last date for Scholarship applications for 1949-1950
April	10-17	(inclusive) Spring Vacation
May	7	Last day for recitals by candidates for Artist's Diploma or Degree
	28	Last day of classes in supplementary subjects
	30	Memorial Day. Holiday.
May 31-June	6	Examinations for all students, Degree, Diploma and Special, in supplementary musical and academic subjects
June 11 —		last day for Pot lessons.
June	6-18	Final and Promotional Demonstrative Examinations, Degree and Diploma Students
June	6-18	Registration of all present Diploma, Degree, and Special students for academic year 1949-1950
	17	Senior Class Concert
	20	Annual Meeting and Reunion of Alumni Association
	21	Commencement Day
	27	Registration for Summer School begins
July	5	First day of Summer School
August	16	Summer School ends

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Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Appointed to Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-1942. Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honneur* (*France*).

HARRISON KELLER, Mus.B. (Bethany College), *Director; Supervisor of String Department, Violin.*

Violin, Lindberg; Gustav Hollaender (Stern's Conservatory, *Berlin*), Anton Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances in this country; founded former Boston String Quartet, 1925, and organized the present quartet of the same name in 1934.

MALCOLM H. HOLMES, B.S., (Harvard), *Dean, Veterans' Counselor, Conductor Conservatory Orchestra.*

Conducting with Sir Adrian Boult, *London.* Member of faculty, Wellesley College and Berkshire Music Center. Conductor of Harvard, Radcliffe and Wellesley College orchestras. Member Tanglewood String Quartet.

RAYMOND T. ALLARD, *Bassoon.*

First Prize, Paris Conservatory. Studied bassoon with Eugène Bordeau and Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1922.

URSULA APEL, *German.*

Graduate of Wickersdorf College, *Germany.* Studied at University of Berlin. Taught German at Longy School, and the Weer Singing School. Tutor of graduate students, Harvard Music Department.

VIRGINIA P. BACON, *Violoncello.*

Graduate Institute of Musical Art of the Juilliard School of Music, *N.Y.;* violoncello, Willem Willeke and Lief Rosanoff, *N.Y.;* Alfred Zighera, N.E.C.; Maurice Eisenberg.

DAVID BARNETT, A.B. (Columbia), *Pianoforte; Pianoforte Methods.*

Head of Pianoforte Department, Wellesley College.

ALEXANDRA V. BATYLDA, *Pianoforte.*

Graduate N.E.C.; pianoforte, Lucille Monaghan; concert work.

ESTHER ASHER BRUDEVOLD, *Pianoforte.*
Graduate Soloist's Diploma N.E.C.; pianoforte, Alfred DeVoto, Richard Stevens; winner of Mason and Hamlin prize; Edward Steuermann and Rudolph Serkin, *New York;* soloist Boston Pops Orchestra; concert work Europe and the United States.

RICHARD BURGIN, *Violin.*
Graduate with highest honors Imperial Conservatory, *St. Petersburg.* Violin, Lotto, *Warsaw;* Joachim, *Berlin;* Auer, *St. Petersburg.* Concertmaster in Helsingfors, Finland. Solo recitals and appearances with leading orchestras in Russia, Sweden, Norway, and Denmark. Concertmaster and Associate Conductor Boston Symphony Orchestra.

WILLIAM BUTLER, A.B., A.M. (Harvard), Mus.M. (Eastman School of Music), *Pianoforte.*
Studied with Isadore Philipp, H. Gebhard, Cecile Genhart.

PASQUALE A. CARDILLO, *Clarinet.*
Graduate N.E.C.; clarinet, Victor Polatschek; member Boston Symphony Orchestra.

NORMAN CARREL, *Clarinet.*
Graduate N.E.C.; clarinet, Victor Polatschek.

MARGARET CHALOFF, *Pianoforte.*
Studied at N. E. C., at Chicago Musical College and with Mme. Vengerova at Curtis Institute. Has taught at Rosary Academy and the Boston Conservatory.

JOHN W. COFFEY, *Trombone.*
Studied at N. E. C. under Gallo and Rochut; graduate of Curtis Institute under Simons, Belgiorno, and Gerhard; also studied with Mario Falcone in New York and Raichmann in Boston; formerly Head of Brass Department of Baldwin-Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 played under Toscanini in Buenos Aires; member Boston Symphony Orchestra since 1941.

FRANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical Subjects, Composition.*
Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

MALCOLM CREIGHTON, Mus.B. (Northwestern Univ.), *Pianoforte.*
Graduate N.E.C.; pianoforte, Howard Goding.

BETTY WARREN DAVIS, A.B., A.M. (Radcliffe), *Theoretical Subjects.*
Composition with Copland, Piston, and Nadia Boulanger.

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Graduate N.E.C.; voice, Alice H. Stevens, Cleora Wood.

JEAN M. DEMOS, A.B. (Univ. of Washington); A.M. (Columbia), A.M. (Radcliffe), University of Florence, Italy, *Supervisor of Academic Department, English.*
Instructor in English, University of Washington; Head of English Department, Central Washington College of Education; Administrative Assistant, Radcliffe College.

JOSEPH DE PASQUALE, *Viola.*
Graduate Curtis Institute of Music; viola, Max Aronoff and William Primrose; chamber music, Louis Bailly; American Broadcasting System 1945-47; viola principal Boston Symphony Orchestra.

LORNA COOKE DE VARON, A.B. (Wellesley), A.M. (Radcliffe), *Chorus, Theoretical Subjects.*
Formerly Assistant Conductor Radcliffe Choir and Choral Society. Assistant Professor of Music, Bryn Mawr; conductor College Chorus.

GASTON DUFRESNE, *Solfege.*
National Conservatory of Lille: 1st prize in Cornet and Double bass. National Conservatory of Paris; 1st Medal in Solfege; 1st prize in Contrabass. Member of Concerts Colonne, Paris, 1922-1927; member Boston Symphony Orchestra since 1927. Teacher of solfege Berkshire Music Center 1940 and 1941.

DORCAS M. EDGELL, A.B. (Baylor), A.M. (Boston Univ.), *English.*
Assistant English and Education Departments, Baylor University. Administrative Assistant to Dean of Graduate School, Brown University.

JEAN ELLERSON, Mus.B., Mus.M. (N.E.C.), *Voice.*
Graduate N.E.C. voice, Mme. Marie Sundelius; Jean Trigg and George Harris, Richmond, Virginia.

NORMA JEAN ERDMANN, *Voice.*
Graduate N. E. C. Voice, Charles Bennett. Fellowship three years, Juilliard Graduate School; concert and opera in the United States.

GEORGE FAXON, Licentiate (Trinity, London), *Organ, Carillon-playing.*
Studied N. E. C.; church organ work; instructor of organ, University of Michigan; organist and choirmaster, Church of the Advent, Boston.

WILLIS W. FAY, A.B. (Williams), *Pianoforte, Sight-Playing.*
Studied at Institute of Musical Art, *N.Y.;* Graduate School, Harvard. Pianoforte with H. Gebhard, *Boston;* Lazare Lévy, Carlos Bühler, *Paris;* The Matthay School, *London.* Taught pianoforte at Groton School. Accompanist to Mme. Povla Frijsh, *Paris.*

PAUL FEDOROVSKY, *Violin.*

Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

FRANCIS FINDLAY, Ed.M. (Harvard), *Supervisor of the Department of Music Education, Conducting, Instrumentation, Music in Education.*

Graduate with honors, N.E.C.; composition, Converse and Mason, *Boston;* conducting, Chadwick and Mollenhauer, *Boston;* Karajan, Paumgartner, Rajter, Weingartner and Zallinger, *Salzburg;* orchestral musician formerly with Boston Symphony Orchestra; director, Eastern Music Camp; lecturer, Harvard, Boston University, and University Extension; member of faculty, Salzburg (Austria) Mazarteum Academie; concert, ballet and festival conductor, Boston, St. Louis, Los Angeles, and elsewhere; consultant in music education to school systems, music educators and publishers.

KURT FISCHER, *Pianoforte.*

Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher in Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

GEORGES FOUREL, *Violin, Viola, String Quartet, Orchestral Drill.*

First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola Laforge and Vieux; quartet and ensemble, Chevillard. Member of Boston Symphony Orchestra since 1921, and of the Boston String Quartet.

GEORGE A. GIBSON, *Pianoforte, Sight-Playing.*

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Richard E. Stevens, *Boston.*

JEANETTE GIGUERE, *Pianoforte.*

Graduate N. E. C. Pianoforte, A. Szumowska. American Conservatory, Fontainebleau. Ecole Normale, *Paris.*

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First Prize, Paris Conservatory Oboe, Georges Gillet. First medal in solfege, Paris Conservatory, Formerly first oboe Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitsky and Concerts Straram, *Paris.* Toured as concert artist in many European cities. 1925-1946 solo oboe Boston Symphony Orchestra. Founder of the Decem chamber music group. *Officier d'Académie* and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte.*
Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

ALICE GIROUARD, *Voice, Pianoforte Accompaniment.*
Graduate with honors of N. E. C.; pianoforte, Henry Wilder, George Proctor; voice, Charles Bennett, Arthur Wilson, Cleora Wood; pianoforte accompaniment, Wallace Goodrich. Further studies in France, Germany and Italy.

HOWARD GODING, *Supervisor of Pianoforte Department, Pianoforte.*
Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason and Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with the Boston Symphony and other prominent orchestras.

ELIZABETH GOLDEN, *Voice.*
Graduate N. E. C. Voice, Alice H. Stevens. Concert and church soloist.

BORIS GOLDOVSKY, *Supervisor of Opera Department.*
Graduated with high honors Liszt Academy of Music, *Budapest.* Pianoforte, Leonid Kreutzer, Arthur Schnabel, *Berlin,* Ernst Dohnanyi, *Budapest;* composition, Leo Weiner, *Budapest.* Early concert tours and appearances with orchestra in Europe. Since coming to this country has occupied positions of operatic direction in Philadelphia and Cleveland; Musical Director of Opera School, Berkshire Music Center. Lectures and pianoforte recitals. Master of Ceremonies of the Saturday broadcasts of the Metropolitan Opera.

HENRY M. GOODRICH, *Pianoforte.*
Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

LEO HAYEK, Ph.D. (Univ. of Vienna), *Physics.*
Formerly director of the Phonographic Archives of the Academy of Science in Vienna. Taught physics of sound and voice at University of Vienna. Research Assistant on speech clinic, Ohio State University. Physics instructor Northeastern University.

JANET HAYES, Mus. B. (N. E. C.), *Voice.*
Voice, William L. Whitney; concert and radio soloist.

MARTHA HAYES, Mus. B. (Salem College, Winston-Salem, N.C.), *Pianoforte.*
Graduate work pianoforte N.E.C., Howard Goding.

FRANCES W. HERSEY, A.B., Litt.D. (Mt. Holyoke), *English.*
Asst. Professor, Wellesley; Asst. to Editor, Atlantic Monthly; lecturer, Simmons College; author, Boston Author's Club. Phi Beta Kappa.

BETTY HILKER, Mus.B. (N. E. C.), *Pianoforte.*
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Pianoforte, Howard Goding.

ELAINE F. HOWARD, A.B. (Radcliffe), A.M. (Bryn Mawr), *Psychology, Sociology and Principles and Problems of Education.*
Taught at Cambridge Graduate School.

HOMER HUMPHREY, *Organ.*
Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda. Sometime Dean of Massachusetts Chapter, American Guild of Organists.

PERCY F. HUNT, *Voice.*
Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

CATHERINE KELLER, *Pianoforte.*
Colorado Women's College; St. Louis Institute of Music; N. E. C. Pianoforte, Beveridge Webster.

CHARLES KENT, Mus.B. (Univ. of Louisville); Mus.M. (Eastman School of Music), *Assistant to the Dean, Supervisor of Solfege Department, Theoretical Subjects.*
Juilliard Graduate School. Taught theoretical subjects at Oberlin Conservatory and Western Reserve University, *Cleveland.*

JOHN R. KIPLINGER, *Pianoforte.*
Pianoforte, Loy Kohler at Capital Univ., Bexley, Ohio; taught pianoforte and theory at Arlington Academy of Music.

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Graduate of N. E. C. Pianoforte, Beveridge Webster and Richard Stevens; Klaus Goetze, Boston.

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Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra; Assistant Concert Master Boston Symphony Orchestra and member Boston String Quartet.

MARCEL LAFOSSE, *Trumpet.*
First Prize, Paris Conservatory; First trumpet, Concerts Pasdeloup; First cornet, Concerts Colonne; First trumpet, Opéra Comique. Member of the Boston Symphony Orchestra since 1926.

FRANCES BROCKMAN LANIER, A.B. (Univ. of Ore.); Mus.M. (N.E.C.) *Violin.*
Violin, Rex Underwood (*Univ. of Ore.*); Harrison Keller, N. E. C.; Adolph Busch and Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland, Ore. Symphony and Boston Pops. Concert appearances throughout the country.

GEORGES LAURENT, *Flute.*
First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légion d'Honneur, Officier de l'Instruction Publique (France).* Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

LOIS W. LAUTNER, *Theoretical Subjects.*
Graduated from Institute of Musical Art, *New York;* Composition, Percy Goetschius; Violin, Frank Kneisel; studied on scholarship with Arnold Schoenberg; Theory Methods, Juilliard School of Music. Taught theory, keyboard harmony, sight-singing, and ear training at Jordan Conservatory and Butler University, *Indianapolis.*

LOTTIE H. LENN, *Fine Arts.*
Univ. of Frankfort, Germany; German Institute for Art Studies, *Florence;* Boston Center of Adult Education and State University Extension, Art Appreciation.

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Graduate N.E.C., pianoforte, Carl Stasny and Teresa Carreño, *Boston;* and Percy Grainger, *New York.* Solo performances in concert and with orchestra, and lectures.

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Studied with William C. MacKinley, Winternitz, Herman Goldstein. Conducted symphony orchestras. Concertmaster, People's Symphony Orchestra. Teacher of violin and conductor of orchestra at Phillips Academy, *Andover.*

GEORGES C. MAGER, *Trumpet.*

First Prize, Paris Conservatory. French Horn with Paul Mager; trumpet with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechiari, Lamoureux, and Touche in Paris; first cornet, Société des Concerts du Conservatoire de Paris. Miséricorde Order from Serbia during World War; *Officier d'Académie, Officier de l'Instruction Publique* (*France*). First trumpet Boston Symphony Orchestra since 1919.

MARGARET MASON, *Pianoforte, Theoretical Subjects.*

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Paris,* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Supervisor of Theoretical Studies, Organ, Harmony, Counterpoint, Composition, History of Music.*

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, *Harvard;* and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

DOWELL P. McNEILL, Mus.B. (N. E. C.), *Organ*

Organ, Homer Humphrey; church and concert organist.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*

Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York,* Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass.*

First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie* (*France*).

LUCILLE MONAGHAN, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934. Concert appearances throughout the country. Soloist with Boston Symphony and at "Pops."

JOHN DICKSON MURRAY, *Violin.*

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

JAMES F. NEWCOMB, *Organ, Pianoforte, Theoretical Subjects.*
Pianoforte with F. Sheridan, Sascha Gorodnitzki, and Webster Aitken at Juilliard Graduate School; organ, theory, and choral directing with Dr. T. Tertius Noble. Church organ and choir work.

RUBY NEWMAN, *Supervisor of the Department of Popular Music.*
Violin, Felix Winternitz; harmony and composition, Nicolas Slonimsky, *Boston.* Opera conducting, Meinhard von Zallinger; conducting, Dr. B. Paumgartner; Mozarteum, *Salzburg,* 1933, 1934, 1935. Conductor, Jenny Concert Broadcasts, 1932-1936; Rainbow Room Orchestra, *New York,* 1937 to 1940. Staff conductor, C.B.S., *New York.*.

MARILYN OLSON, Mus.B. (N.E.C.), *Violin.*
Graduate N.E.C. violin, Harrison Keller, Richard Burgin; soloist, Boston Pops Orchestra.

RAYMOND ORR, *Violin, Flute.*
Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

ERNST PANENKA, *Bassoon, Woodwind Ensemble.*
Academy of Music, *Vienna.* Member of Volksoper orchestra in Vienna, 1926-1929. Boston Symphony Orchestra since 1930.

CHARLES PEARSON, *Voice, Radio Technique.*
Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murphy, *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice department, MacMurray College for Women; professor of voice and history of music, DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broadcasting Company, *New York.* Soloist with leading orchestras and churches.

VICTOR POLATSCHEK, *Clarinet.*
Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Philharmonic Orchestra 1912-1930), under foremost conductors of Europe. Present solo clarinet, Boston Symphony Orchestra.

ERNST POSSONY, *Voice, Associate in the Opera Department.*
First baritone, Leipzig Opera House; professor in State Conservatory, *Leipzig;* taught at Klindworth-Scharwenka Conservatory, *Berlin;* Reinhardt Seminar, *Vienna;* Director of Opera School, *London.*

MARIE POUTIATINE, *Voice,*
Studied at the Ecole Normale de Musique and with Nadia Boulanger, *Paris.* Wide European travel. Teacher, Cambridge Center of Adult Education.

LELAND H. PROCTER, Mus.B. (Eastman School of Music), Mus. M. (Univ. of Oklahoma), *Theoretical Subjects, Composition.*
Head of Music Department Southwestern State College (*Weatherford, Okla.*); composer of orchestral and chamber music; many performances throughout this country.

C. ROLAND REASONER, *Violin, String Class.*
Violin, Vaughn Hamilton and Felix Winternitz.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N.Y. Univ.), *Practice Teaching,* (*Music Education Department*).
Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsylvania, Director of Music Education in Newton, Massachusetts since 1941.

DOROTHY E. A. RICHARDS, *Voice.*
Graduate N.E.C. voice, Clarence B. Shirley; church soloist and concert work.

SIMONE RIVIERE (A.B., A.M., Univ. de Bordeaux, France), *French, diction, and literature.*
Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Paris. Head of French department in private schools; recitals of French songs.

LOIS SCHAEFER, Mus.B., Artist's Diploma (N.E.C.), *Flute.*
Graduate N.E.C. flute, Georges Laurent; soloist Boston Pops Orchestra.

ELIZABETH SCHER, Mus.B. (N.E.C.), *Pianoforte.*
Graduate N.E.C. pianoforte, Howard Goding; soloist Boston Pops Orchestra.

ELISABETH J. SCHULZ, *Pianoforte.*
Graduate N. E. C., C. Stasny and A. Lothian; Percy Grainger, *Chicago;* solo performance, recitals, broadcasts.

HAROLD SCHWAB, Mus.B. (Univ. of So. Cal. and N.E.C.), Mus.M. (Eastman School of Music), *Solfege, Theoretical Subjects.*
Studied at Fontainebleau, Westminster Choir School, Eastman School of Music. Organ, Walter Skeele, Henry M. Dunham, Henri Libert, C. M. Widor. Pianoforte, Charles Dennée, Raymond Wilson. Composition, Herbert Elwell, Bernard Rogers. Church music, Father Finn, J. F. Williamson. Member of faculty, Lasell Junior College. Church and concert work.

MIKLOS SCHWALB, *Pianoforte.*
Budapest Conservatory; pianoforte with Ernst von Dohnanyi; studied with Leo Weiner, Zoltan Kodaly. Soloist with European orchestras; extended concert tour in Scandinavian countries; established in London with his interpretations of Beethoven's sonatas; in Paris as a specialist in the music of Liszt and Debussy. American debut in New York Town Hall; since then has reappeared as a recitalist and soloist with symphony orchestras.

HANNAH SHERMAN, A.B. (Radcliffe), *Violoncello.*
Violoncello, Carl Barth, Droeghmans.

DONALD S. SMITH, *Pianoforte.*
Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri, *Zakopane, Poland.* Church organist and lecturer.

RHODORA B. SMITH, *Pianoforte.*
Graduate N.E.C. pianoforte, George Gibson and Lucille Monaghan; church organist.

WARREN STOREY SMITH, *Form and Acoustics, History of Music.*
Graduate Faelten Pianoforte School, *Boston,* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript, now music editor Boston Post.

CARLO B. SORESINA, Doctor of Science, (Univ. of Turin), *Italian.*
Taught Italian, University Extension Courses, Harvard University; Lecturer and teacher in colleges of this country.

KATHERINE SOUTHWORTH, *Pianoforte.*
Pianoforte with Bertha Benson Beers and Howard Goding.

ALICE H. STEVENS, *Voice.*
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

ROBERT STUART, *Clarinet, Woodwind Class.*
Clarinet, Victor Polatschek.

MARIE SUNDELIUS, Mus. D. (Rollins), *Voice.*
Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

LURA TAYLOR, Mus. B. (N. E. C.) *European and American History.*
Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, *Harvard.* Member American Society of Architectural Historians. Collaborator in the study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

H. EVERETT TITCOMB, *Choir Training.*
Organ S.B. Whitney; pianoforte, T. P. Currier.

JEANNE TUFTS, *Dramatics.*
School for Stage, *New York, N. Y.;* Actors Workshop; Experimental Theatre.

WILLEM A. VALKENIER, *French Horn.*
French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Berlin,* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

ROGER VOISIN, *Trumpet, Orchestral Drill.*
Trumpet, R. Voisin; member of Boston Symphony Orchestra.

LAWRENCE WHITE, Mus.B. and Mus.M. (N.E.C.), *Tympani and Percussion Instruments.*
Piano with Richard Stevens, N. E. C.; Former Faculty Member, Tufts College; Newton Public Schools, American Institute Normal Arts. Member Boston Symphony Orchestra 1928-1946; marimba and vibracussion soloist "Pops" orchestra.

ALICE E. WHITEHOUSE, *Solfege, Pianoforte.*
Graduate, N. E. C. Pianoforte, Buonamici, Proctor, Dennèe, De Voto, *Boston.* Has been active as teacher, lecturer, and music critic, and in church work.

LETA F. WHITNEY, B.S. (Russell Sage College); Mus.B. (N.E.C.), Ed.M. (Harvard) *Music in Education, Theoretical Subjects.*
Former instructor, supervisor and director of music in public schools; church soloist and concert work.

WILLIAM L. WHITNEY, *Supervisor of Voice Department, Voice.*
Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhausen, *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Boston;* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Prout, *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert and oratorio singer in England, Italy, Germany and United States. Organized and managed school for vocalists and pianists in Boston with branches in Florence and Paris, with distinguished faculty. Has taught at Royal Normal and Wimbledon Colleges, *London.*

FLORENCE WILD, *Pianoforte.*
Pianoforte, Alfred DeVoto.

CHESTER W. WILLIAMS, A.B. (Oberlin); A.M. (Harvard), *Theoretical Subjects.*
Instructor at Grinnell College and Cornell College, Iowa.

FELIX WOLFES, *Repertoire, Coaching.*

Pianoforte, Robert Teichmueller; theory and composition, Max Reger and Hans Pfitzner. Conductor at many Opera Houses throughout Europe; former Assitant Conductor, Metropolitan Opera; Associate Conductor, Berkshire Music Center, New England Opera Theatre.

ALFRED ZIGHERA, *Violoncello.*

First Prize Paris Conservatory, violoncello, Loeb; ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris, present member Boston String Quartet.

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

HISTORY OF THE NEW ENGLAND CONSERVATORY

The New England Conservatory of Music, the oldest independent school of music in this country, was founded in Boston by Eben Tourjée on February 18, 1867, and incorporated in 1870. The Conservatory first occupied studios in Boston Music Hall, the center of the orchestral activity of the city and the home of the Great Organ.

Under Dr. Tourjée's direction the school prospered and enlarged its activity and the numbers of its student body, until in 1882 advantage was taken of the opportunity to acquire the large St. James Hotel in Franklin Square, which would provide not only more ample teaching space, but also a home for the young women who were coming to the Conservatory in large numbers for musical study.

After the death of Dr. Tourjée in 1890, Carl Faelten assumed the Directorship, who in turn was succeeded in 1897 by George W. Chadwick. Again the broadening of the musical curriculum demanded new resources of physical plant, which were realized by the construction of the present building on Huntington Avenue and Gainsboro Street, especially designed to meet every need of the school. The Conservatory took possession of this building in September, 1902.

Upon the resignation of Director Chadwick at the end of the year 1930, he was succeeded by Wallace Goodrich who had occupied the office of Dean of the Faculty since its establishment in 1907, Frederick S. Converse becoming the new Dean of the Faculty. Mr. Goodrich retired in 1942, and was succeeded by Quincy Porter, who had been Dean of the Faculty since 1938. Mr. Porter resigned in June 1946, and Harrison Keller was appointed Director in 1947.

In 1925 the Conservatory was granted authority to confer the Bachelor's Degree in Music, and eight years later also the degree, Master of Music. The demands of a collegiate curriculum led in 1928 to the construction of a substantial addition to the Conservatory building. The Conservatory now possesses the advantage of a single building containing three halls, including Jordan and George W. Brown; fifteen classrooms and sixty other studios for teaching and practice, and eleven rooms for organ instruction and practice; ample space for the general, orchestral, and choral libraries, and for records and recording; recreation rooms, the necessary provision for administration, and a modern cafeteria.

The Conservatory is situated in the heart of the cultural center of Boston, one block from Symphony Hall — the home of the Boston Symphony Orchestra — and a short distance from the Boston Opera House and the Boston Public Library.

A more detailed and illustrated description of the Conservatory building and facilities will be sent upon application addressed to the Conservatory.

PREPARATORY COURSES IN APPLIED MUSIC

PIANOFORTE

The pianoforte course is divided into ten grades. A candidate for admission to the Diploma Course must have completed Grade 5, or its equivalent. A candidate for admission to the Degree Course must have completed Grade 6, or its equivalent. The choice of works to be studied is left to the discretion of the instructor, who is at liberty to substitute material of equal worth and degree of difficulty.

Pianoforte 1

N. E. C. Method, Book 1; Diller-Quaile, First Solo Book; John Thompson, Grade 1; Concord Piano Book; Oxford Piano Course, Grade 1; First Book of Tunes to Play, Henry Goodrich.

Scales — major scales to be played hands separately through one octave.

Pianoforte 2

N. E. C. Method, Book 2; John Thompson, Grade 2; Diller-Quaile, Second Solo Book; 2nd Concord Piano Book; Bach, Pieces from Anna Magdelena's Notebook; Bartok, Mikrokosmos; Oxford Piano Course, Grade 2.

Scales — major and antique minor scales to be played hands separately through two octaves.

Pianoforte 3

N. E. C. Method, Book 3; Diller-Quaile, Third Solo Book; John Thompson, Grade 3; Bach-Carroll (Easy Bach); Clementi Sonatinas; Master Series for the Young, Hughes; Album for the Young, Schumann; Scènes des enfants, Tansman.

Scales — major and antique and harmonic minor scales to be played hands together through two octaves.

Arpeggios — all major and minor arpeggios to be played hands separately through two octaves.

Pianoforte 4

Czerny, Selected Studies from opus 821, 849, 639; Krause Trill Studies; Burgmüller Studies, op. 100; Heller Studies; Bach, Pieces from "Short Preludes and Fugues"; Handel, Twelve Easy Pieces; Sonatinas by Clementi, Dussek, Kuhlau, Mozart, Beethoven; selected pieces from the works of Schubert, Schumann, Mendelssohn, and modern composers.

Scales — all major and minor scales (harmonic and melodic) to be played hands together four octaves in 8th notes at M. M. quarter-note equals 120.

Arpeggios — all major and minor arpeggios to be played hands together through four octaves in 8th notes at M. M. quarter-note equals 96.

Pianoforte 5

Czerny Studies, op. 299; Cramer, Selected Studies; Heller, Selected Studies; Bach, Two-Part Inventions; easier Sonatas by Mozart and Haydn; Mendelssohn, Songs without Words, Schumann, Kinderscenen; Pieces by Grieg, MacDowell, Sibelius, Debussy and other modern composers.

Scales — all major, minor (three forms) and chromatic scales to be played hands together in 16th notes at M. M. quarter-note equals 96.

Arpeggios — all major, minor and augmented arpeggios (three positions) to be played through four octaves hands together in 16th notes at M. M. quarter-note equals 72.

N. B. A candidate for admission to the first year of the Diploma Course must have completed the equivalent of Grade 5, and be prepared to play three pieces by different composers for the Board of Examiners. At least one piece must be played from memory.

Pianoforte 6

Hanon, Virtuoso Studies; Czerny, op. 740; Philipp, Selected Studies; Clementi, Gradus ad Parnassum; Bach, Two and Three-Part Inventions; Beethoven Sonata, op. 49; pieces by Chopin, Schumann, Brahms, Debussy, Rachmaninoff, etc.

Scales — all major and minor scales in parallel and contrary motion in rhythms of 2, 3, and 4 notes to a beat of M. M. quarter-note equals 108.

Arpeggios — all arpeggios as listed in Grade 5 and dominant and diminished seventh arpeggios (4 positions) in 16th notes at M. M. quarter-note equals 72.

Violin 1

Methods: Leopold Auer; Maia Bang; de Bériot; Dancla. Studies: Laoureux, Book 1; Sevçik, Elementary Violin Studies; Rex Underwood, Bow Art; Wohlfahrt, op. 38; Folk Tunes and Classical Transcriptions: Willis Fay, Lets Play Together; Herfurth, A Tune A Day (Book 1); Laighton, Tunes and Technique; Sontag, Folk and Master Melodies (Book 1).

Holding and tuning the instrument; basic functions of the bow with rhythmic studies; finger exercises using intervals preparatory to the study of scales and arpeggios; simple double stops with open strings and first finger.

Violin 2

Studies and Etudes: Wohlfahrt, op. 38 (cont.); Wohlfahrt, op. 74, (Book 1), Gardner, Harmonic Thinking; Sevçik, op. 1, Part 1 (Book 1);

Dancla-Bériot, Position Method. Folk Tunes and Pieces: Bohm, Perpetuo mobile from Little Suite; Jennie Danniel, Third Position Tunes; Willis Fay, Let's Play Together, (Book 2); Herfurth, Classical Album; Music Album published by Willis; A. Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios in one position (first, third, and second positions.); basic studies in shifting between these positions; rhythmic studies in bow division using various types of legato and staccato bowings; simple double stop trills; double stop scales in broken form.

Violin 3

Studies and Etudes: Berkeley, Twelve Studies in Modern Bowing; Dont, op. 38; Gardner, Harmonic Thinking, (Book 1); Gruenberg, Foundation Studies; Laoureux, Practical Method, (Book 2); Sevçik, op. 1, Part 2; op. 8, op. 9; Wohlfahrt, op. 74, Book 2.

Student Concertos: Accolay and Seitz. Pieces: Dancla, Six Airs Variés, op. 89; Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios, major and minor, played in one position in every key with varied bowings; chromatic scales in one octave; two-finger shifting studies on one string and shifting larger intervals; portamento; basic shifting studies in thirds, sixths and octaves.

Violin 4

Etudes: Kreutzer, Mazas, op. 36, (Book 1); Concerto: Vivaldi in A minor; sonatas: Handel, Padre Martini; pieces: De Bériot, Scène de Ballet, Wieniawski; Légende; Kreisler, Tempo di Menuetto, Aubade Provençale, Indian Lament, etc.

Three-octave scales and arpeggios, major and minor, in some keys; chromatic scales; arpeggios in related chords, two octaves; one-octave scales on one string with two, three and four-finger shifts; beginning the study of scales in thirds, sixths and octaves.

Violin 5

Studies: Sevçik, op. 1, Part 3; Kreutzer, 42 Studies and Caprices.

Concertos: Vivaldi; Viotti, no. 23; Rode no. 4 and no. 7.

Sonatas: Handel and Corelli.

Sonatinas: Schubert and Dvoràk. Also shorter pieces.

Single-note scales and arpeggios in all forms with various rhythms and styles of bowing; scales in thirds, sixths and octaves.

Violin 6

Etudes and Caprices: Kreutzer, Fiorillo, Rode, Tartini — Art of Bowing; Partita in E major, Bach.

Concertos: Bach, Mozart, Nardini, Tartini, Viotti.

Sonatas: Handel, Mozart, Nardini, Grieg, Tartini.

Spanish Dances and Zigeunerweisen by Sarasate; Polonaises and Souvenir de Moscow by Wieniawski.

Studies in perfect and augmented fourths and perfect and diminished fifths; studies and scales in fingered octaves and tenths; three and four-string chord studies; scales in trills and harmonics; continuation of other scales and arpeggios in all forms.

Viola 1

Hans Sitt, School of the Viola; Wohlfahrt, Basic Viola Studies, Book 1; Dancla, Ecole de la Mélodie, Book 1; A. Moffat, Old Masters for Young Players (Viola and Piano).

General principles on position; tuning, holding the instrument, basic functions of the bow, etc.; G. Fourel's fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the first position; gradual study of all these scales in modulating order on a wide variety of bowings.

Viola 2

Hans Sitt, School of the Viola (continued); Wohlfahrt, Basic Viola Studies, Book 2; Dancla, Ecole de la Mélodie, Book 2; A. Moffat, Old Masters (continued and completed); J. S. Bach, Suite in G major for violoncello (transcribed for viola).

Fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the third and the second positions; gradual study of the scales on a wide variety of bowings; basic exercises in shifting from first to third position, also from first to second and second to third position; beginning the double stop scales in thirds, sixths and octaves, first in broken form, then on two strings; first steps in bow distribution and proper phrasing, applied on texts such as J. S. Bach's First Suite for violoncello solo, transcribed for viola.

Viola 3

J. S. Bach, Suite in C major for violoncello, (transcribed for viola); Hoffmeister, Etudes; Hans Sitt, Concertstück in G minor, first allegro; Borissovsky, Four Artistic Studies for Viola solo; Vivaldi, Sonata for viola and piano.

Basic exercises on first, second and third positions (continued), including basic finger exercises preparatory to harmonic minor scales; shifting exercises covering these positions entirely developed; major and melodic minor double stop scales (continued) first in broken form, then on two strings, with very varied bowings including G. Fourel condensed bowings; G. Fourel, studies in chords in all keys on three strings with bowings; study of the trills on diatonic and chromatic scales; scales in pizzicati and in harmonics; all major melodic and harmonic minor scales covering the three first positions, in modulating order: C major, A minor, F major, D minor, etc.

Viola 4

Campagnoli, Forty-one Caprices for viola alone; Kreutzer, Selected Studies transcribed; J. S. Bach, Sonata No. 2 in D minor transcribed from the 'cello; Handel, Concerto in B minor for viola and piano.

Basic finger exercises at the fifth position; basic shifting exercises between the first, second, third, and fifth positions; study of the fourth position along the same lines as for the first, second, third, and fifth positions; all shiftings between these five positions explored first with basic exercises, then on all major, minor and chromatic scales in two octaves with numerous variations; also arpeggios in all keys (perfect chords with inversions and diminished seventh); all major and minor scales in thirds, sixths, and octaves; beginning chromatic double stop scales in thirds, sixths, and octaves.

Viola 5

Kreutzer, Studies completed; Campagnoli, Seven Divertissements, (transcribed); J. S. Bach, Sonata in E major for violin solo, (transcribed); René Jullien, Concertstück for viola and piano; Brahms, Sonata in E flat major for viola and piano.

Seventh and sixth positions studied along the same lines as the other positions; all major, minor, and chromatic scales (single and double stop) and arpeggios covering these positions, with extensive bow variations; chord sequences on three and four strings in all keys completed.

Viola 6

Hermann, Technical Studies; Fiorillo, Violin Studies, transcribed for viola; J. S. Bach, Sonata in B minor, no. 2, for violin alone, transcribed for viola; Arends, Concertino for viola and piano; Brahms, Sonata in F minor for viola and piano; Moor, Prelude for viola and piano; Max Bruch, Kol Nidrei for viola and piano.

Gradual study of the ninth, eighth, eleventh, and tenth positions, enabling the student to play all major, minor, and chromatic scales in three octaves, also all arpeggios; special drill on these scales with various bow styles, also in modulating order with many bow variations; all double stop scales in two octaves and chords in all keys on three and four strings, with bow variations.

Violoncello 1

Lee's Method; Pieces at the first position.

Violoncello 2

Studies in Dotzauer, First Book; The Young 'Cellist, First Book, Feuillard. Scales in two octaves.

Violoncello 3

Studies by Lee; Sonatas by Corelli, Cervetto.

Violoncello 4

Studies by Dotzauer, Second Book; Concerto by Goltermann (4th); Suite by Caix d'Hervelois.

Scales in three octaves.

Violoncello 5

Bowing Technique by Sevçik-Feuillard; Studies by Grützmacher, First Book; Concerto by Goltermann (5th); Concertino by Romberg; Sonata by Handel.

Scales in three octaves, in thirds and sixths.

Violoncello 6

Studies by Duport; Concerto by Romberg (2nd); Sonatas by Sammartini, Bréval; Variations by Boëllmann.

Flute 1

Position of instrument for correct embouchure and finger placement; sustained tones; major scales; simple articulations. Beginning exercises in Altes Method, Book 1.

Flute 2

Completion of Altes Method, Book 1; or, Ernest Wagner, Foundation to Flute Playing.

Breath control; sustained tones; major and minor scales.

Flute 3

Studies by Ernest Koehler, Book 1; Robert Cavally, Book 1; easy solos.

Sustained tones; major and minor scales; arpeggios; all articulations.

Flute 4

Studies by Ernest Koehler, Book 2; Robert Cavally, Book 2; Berbiguier; medium difficult solos.

Oboe 1

Barret: Forty-two Progressive Studies for the Oboe; F. Gillet: Beginning of the Oboe; posture; position of the reed; action of the tongue.

Scales.

Oboe 2

Barret: Four Sonatas and sixteen studies; F. Gillet: Twenty Minutes Practice.

Scales, thirds and arpeggios.

Oboe 3

Sellner: Six first duos for two oboes (sonata form); Sellner, Exercises in Articulation; E. Gillet, Intervals and staccato.

Scales.

Oboe 4

Handel, Sonata in C minor; Sellner, Six last duos for two oboes; Brod, Twenty Studies.

Clarinet 1

Klose Studies.
Scales, chromatics, thirds and chords; long tones and slow intervals.

Clarinet 2

Klose Studies; Kroepsch, Book 1; Thirty-two Etudes by Rose; elementary solos.
Scales continued.

Clarinet 3

Kroepsch, Books 1 and 2; Studies by Rose; easy duets, trios and quartets.
Scales, thirds, chords and arpeggios continued.

Clarinet 4

Kroepsch, Books 1, 2, and 3; Studies by Rose and Rode; intermediate solos and ensemble works; transposition and sight reading.

Bassoon 1

Julius Weissenborn, First Book.

Bassoon 2

Julius Weissenborn, Second Book.

Bassoon 3

L. Milde, First Book

Bassoon 4

J. B. Gambaro, Eighteen Studies.
A. Giampieri, Sixteen Studies.

French Horn 1

Tone production in conjunction with the proper use of breath; establishing of embouchure; first exercises based on the natural overtones; relation of the valves and the overtones thus produced.

French Horn 2

Hoffmann Studies; Alphonse, (Book 1); Kopprasch Etudes, (Book 1); diatonic passages; intervals tongued and slurred.
Scales in one octave.

French Horn 3

Melodic Studies by Schautt; continuance of appropriate studies.
Scales — major and minor, arpeggios.

French Horn 4

Etudes, Kopprasch, Alphonse; Melodic Studies by Schautt; simple solos; some orchestra solos; transposition; ability to read several clefs.
Scales — major, minor, chromatic; arpeggios in major and minor.

Trumpet 1

Tone production; breathing; elementary fingering.

Trumpet 2

Scales — major and minor; articulations; slurring.

Trumpet 3

Intervals; lips; flexibility; range; chromatic scales and triplets.

Trumpet 4

St. Jacome Exercises; Collinet Preludes; elements of double and triple tonguing; phrasing.

Trombone 1

Rubank Elementary Method; Rubank Intermediate Method.
Let Us Have Music (collection of well known songs).

Trombone 2

Arban Method; Concone Vocal Exercises.
Clay Smith solos.

Trombone 3

Arban Method (diaphragm breathing, proper tonguing and embouchure studies). Rochut, Melodious Studies, Book 1; Max Schlossberg, Daily Lip Drills.

Trombone 4

Arban Method (continued); Blum, Studies (Book 1); selected solos.

Harp 1

The tuning, seating and handling of the instrument; position of hands and arms; exercises for finger articulation and relaxation.

Harp 2

Starting scales — (slow tempo and separate hands) from one up to four octaves; same with three-finger arpeggios; same with four-finger arpeggios.

Harp 3

Scales and arpeggios on four octaves, with both hands; also scales in thirds, sixths and octaves; chords and harmonics.

Harp 4

Exercises by Larivière or Bochsa; easy pieces by Hasselmans, Renié, etc.
Faster scales and arpeggios in any key; cross hands arpeggios.

Snare Drum 1, 2, 3, 4.

Corrective Rudiments; open and closed rolls; five, seven, nine and eleven stroke rolls, open and closed; flam, one, two and three combinations. Resumé of basic rudimentary drumming in relation to fundamental orchestra and band application.
Reference material: Gardner Method for Percussion, Part 1.

Vibracussion

Scales — major and minor, two mallets, single notes and in thirds; application and construction of all intervals and basic triads in all keys to the instrument; basic technical exercise for precision and accuracy; transcribed solos by Kreisler, Moszkowski, Heifetz and others.

Reference material: Gardner Method for Percussion, Part 2.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time and effort to instrumental or vocal study, the Diploma courses provide the most essential supplementary musical studies, with a minimum of the academic, to furnish the preparation necessary for his particular career. Qualified students may complete one of these courses in three years.

A solid grounding is provided in musical theory, but this training is constantly linked with its application to the practical side of music. Intensive work in ear-training, rhythm, and sight-singing is given in the solfege classes, which parallel the work in counterpoint and harmony during the first two years, so that the student may be enabled to hear what he writes, and to develop a practical, not merely a theoretical sense of rhythm and musical phrasing. The study of sixteenth century counterpoint, based on the works of the masters themselves, is made the first basis for an understanding of the structural side of music. A study of harmony follows, simplified by the principles already acquired, and clarified by almost immediate reference to the works of the past. In the more advanced Harmony 3, and the class in Theory, further detailed study is made of the procedures used in the great musical literature: the chorales and fugues of Bach, the sonatas of Beethoven. The laws of acoustics, principles of orchestration, and other matters important to the musician are also dealt with. The course in the History of Music offers a survey of the entire field of music, generously illustrated by recordings.

Special supplementary work is planned according to the major field. For pianists there are classes in sight-playing, ensemble-playing and accompaniment. In the Pianoforte Class a large repertoire of the literature is presented and discussed from the particular standpoint of the student-pianist. — For organists there are special courses in choir-training which include the study of the history of church music. The class in keyboard harmony, the organ class in which students meet together to discuss general problems and to seek further into the literature of the instrument, and the course in choral conducting are all of practical value in training for future positions. — For singers there are language courses especially adapted to their needs. Students may avail themselves of the course

in operatic singing and acting. — Performers on orchestral instruments are provided with an intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and in Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. For wood-wind instrument players there is extensive training in chamber music, with and without pianoforte; and for the brass instruments, training in small groups in the Brass Ensemble class. All orchestral players become acquainted with a large section of the literature through the Orchestral Reading class, and are given opportunity to perform many works, both classic and modern, in the Conservatory Orchestra.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with its literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias.

ADVANCED CERTIFICATE

Candidates who have been accepted for this course will be assigned by the Director to a special program leading to an Advanced Certificate. Completion of this Course will require a minimum of one year.

ARTIST'S DIPLOMA

To be offered only to students of exceptional ability in Piano, Voice, Violin, Violoncello and Flute, who possess the artistic and personal qualifications necessary for a successful public career.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one.

At the Conservatory the course leading to the Bachelor's degree may be completed in four years by students who are qualified by their preparation in the fundamentals of music and in their major instrument or field. Those wishing to enter the courses leading to a diploma or the Bachelor's degree, but who lack the required preparation, upon recommendation of the Examining Board may pursue a Preliminary Course, consisting of intensive drill in the fundamentals of music as well as careful training in their major instrument.

The Conservatory's four-year courses leading to the Bachelor's degree meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member.

Students holding the degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and Sciences in Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded. Musical Form and Contemporary Music are advanced courses, studying both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in American Writers, Humanities, and World Literature, as well as courses in European and American History and Government, Physics (dealing with this science particularly as it relates itself to music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building, by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may elect to major in Ensemble-playing. Students with outstanding ability in academic subjects may be admitted to a major in Research* at the end of their Sophomore year upon the recommendation of the Faculty Council.

They must, however, continue their applied music major through the Junior year.

A special course is planned for Composition majors. Most of the major work is done in private lessons, since this is felt to be the only way in which true individuality may be developed in each student.

The Music Education course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states who take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and

* The Faculty council may designate either a thesis or some equivalent project to be completed during the Senior year.

orchestra — all phases of musical experience necessary to teach the various branches of music in public grade or high school — are included in this course. The actual teaching experience in public schools in the vicinity of Boston further prepares the student to be ready on graduation for the duties of a school position. In addition to the many courses on musical subjects and the applied music, there are the 36 semester hours of academic work (English, 12; History, Government, Sociology, 12; Physics, 6; Fine Arts, 6); and the 23 hours of professional subjects (Principles and Problems of Education, 6; Music in Elementary and Secondary Education, 8; Psychology, 6; Practice Teaching, 6) required by many state boards.

PRELIMINARY COURSE

Upon the recommendation of the Examining Board, a Preliminary Course, consisting of intensive drill in the fundamentals of music as well as a careful technical training in their major instrument, will be given to students who wish to enter the courses leading to a Diploma or Bachelor of Music Degree but who lack the required preparation in either applied music or theoretical subjects.

MASTER'S DEGREE

The present trend in colleges and universities is to favor candidates possessing the Master's Degree for the permanent teaching positions, i.e., those above the rank of instructor. The Master's Degree may be earned by students who possess the equivalent of the New England Conservatory Bachelor's Degree, and who are able to meet the requirements. These may be in the fields of Historical Research, Musical Theory, Composition, Music Education, or Applied Music. Students are required to supplement the work in the major field with a minimum of four supplementary subjects, planned to correlate with the major.

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity to take advantage of any of the many branches of musical instruction, by pursuing one or more of the subjects offered. Students with professional ambitions may wish to concentrate in a particular field, without necessarily following a complete course leading to a diploma or degree. Others who are already engaged in a professional career may wish to obtain new ideas which will strengthen their abilities or musicianship. Amateurs who derive pleasure from music as an avocation may increase their capacity as performers, and become more widely acquainted with the literature they most enjoy. Beginners of all ages may obtain the type of instruction which will help them to achieve their ambitions, in whatever direction they may lie: whether in performance, arranging or composition, or by so increasing their

knowledge of music as to obtain more pleasure therefrom as listeners. The large faculty of the Conservatory provides a wide variety of particularized instruction which will fit all demands. Many subjects which are pursued in classes are of interest to outsiders, and may be attended by anyone who may profit from them. Special students are not subject to the scholastic requirements for entrance prescribed for full-course pupils. Members of the administrative staff are always glad to furnish advice to all special students, and to inform them of the various courses which may be of interest and value to them. All special students are eligible to all the general advantages and privileges of the Conservatory.

Special students may arrange through the Registrar to take as many or as few private lessons in any subject as they may desire. No less than a semester of class instruction may be registered for, however.

Preparatory Students

The Conservatory makes provision for students from eight years old through high school age to obtain careful instruction in any instrument, and, provided the student is ready, in voice.

All students of the Conservatory who are qualified, whether special or full course students, are welcome to membership in the Conservatory Orchestra, the Orchestral Class and the Conservatory Chorus; to appear in student recitals and to profit by the many additional advantages resulting from the association of many students and teachers in the varied branches of the musical art. The privilege of making excellent recordings at a very low charge, which is given to all students registered at the Conservatory, has proven of great value to many. Students working for credit are advised to make a phonograph recording twice a year, which makes a valuable record of their progress.

VETERANS

The New England Conservatory of Music is approved by the Veterans Administration and will accept returning veterans for education and training under the G. I. Bill of Rights.

Certain credits will be allowed for musical experience obtained in the armed services and for any courses a veteran may have taken at the U. S. A. F. I.

In the case of veterans who did not complete four years of high school, the New England Conservatory of Music will arrange whenever possible to have the student make up incomplete high school credits along with his regular course work.

All inquiries should be directed to the Veterans Counselor, Malcolm H. Holmes.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages.

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects'.

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'.

An **a** following the number of semester hours credit indicates that the class meets during the first semester; a **b** indicates second semester. When no letter is added, the class meets through both semesters.

The courses of study are carefully planned to give a well-rounded education in the student's chosen field. Where the particular abilities of the student justify, certain substitutions may be made with the permission of the Director.

PRELIMINARY COURSE 52

Major	8
Piano (Supplementary)*	2
Fundamentals of Music	6
Humanities 2	4
History of Music 1	4
Pfte. Sight Playing**	2

Note. * Not required of Piano or Organ majors. ** For Piano or Organ majors only.

DIPLOMA COURSES

PIANOFORTE 14

First Year

Major 6	8
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Humanities 2	4
History of Music 1	4
Pfte. Sight Playing	2

Second Year (Junior) 19

Major 7	8
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
Fine Arts Lectures	2
Pianoforte Accompaniment	2
Keyboard Harmony 1	2

Third Year (Senior) 16

Major 8	8
Solfege 3	4
Harmony 3	4
History of Music 2	4
Ensemble Playing	2
Pianoforte Class	2
Pfte. Methods	2

ORGAN

First Year

Major 1	8
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Humanities 2	4
History of Music 1	4
Conducting 1	2

Second Year (Junior)

Major 2	8
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
Keyboard Harmony 1	2
Choir Training 1	4

Third Year (Senior)

Major 3	8
Solfege 3	4
Harmony 3	4
Fine Arts Lectures	2
Choir Training 2	4
American Writers	2
Organ Class	2

VOICE

First Year

Major 1	8
Piano 3 (Sup.)	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Italian	6
French Diction	2
Humanities 2	4

Second Year (Junior)

Major 2	8
Piano 4 (Supplementary)*	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
French	6
Chorus	2

Third Year (Senior)

Major 3	8
German	6
Music History 1	4
Repertoire (Coaching)	4
Voice Methods	2
Chorus	2

Note: * Will not be required of students passing satisfactory examination at the end of the first year. Attendance at Pianoforte Accompaniment Class for one semester will be required.

~~† One semester only.~~

VIOLIN, VIOLA and VIOLONCELLO — with concentration in Orchestral Training.

First Year		Second Year (Junior)	
Major 6	8	Major 7	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary) *	2
Solfege 1	4	Solfege 2	4
Counterpoint 1	2a	Harmony 2	2a
Harmony 1	2b	Counterpoint 2	2b
Humanities 2	4	Orchestra Drill **	4
History of Music 1	4	Orchestra Reading	2
Orchestra Reading	2	Orchestra	2
Orchestra	2		

Third Year (Senior)			
Major 8	8	Orchestra Drill ***	4
Solfege 3	4	Orchestra Reading	2
Harmony 3	4	Orchestra	2
String Quartet	2		

Note: * Will not be required of students passing satisfactory examinations at the end of the first year. ** Ensemble and Fine Arts Lectures may be substituted by those not concentrating in Orchestral Training. *** Ensemble and Conducting 1 may be substituted by those not concentrating in Orchestral Training.

FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, CONTRABASS, TUBA, HARP, or PERCUSSION — with concentration in Orchestral Training.

First Year		Second Year (Junior)	
Major 4	8	Major 5	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary) *	2
Solfege 1	4	Solfege 2	4
Counterpoint 1	2a	Harmony 2	2a
Harmony 1	2b	Counterpoint 2	2b
Humanities 2	4	Orchestra Drill	4
History of Music 1	4	Orchestra Reading	2
Orchestra Reading	2	Orchestra	2
Orchestra	2		

Third Year (Senior)			
Major 6	8	Orchestra Drill	4
Solfege 3	4	Orchestra Reading	2
Harmony 3	4	Orchestra	2
Woodwind Ensemble, or / Brass Ensemble	2		

* Will not be required of students passing satisfactory examination at the end of the first year.

Note: All advanced students in Orchestral Training courses may be required to attend Ensemble Class for one or more years in addition to credit requirements.

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE

Freshman Year

Major 7	8
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Humanities 1	6
Language*	6
Pfte. Sight Playing	2

Sophomore Year

Major 8	12
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
World Literature	6
History of Music 1	4
Keyboard Harmony 1	2
Pfte. Sight Playing	2

Junior Year

Major 9	12
Solfege 3	4
Form and Acoustics	4
Harmony 3 and Keyboard Harmony	4
Musical Form	4
Ensemble	2
Pianoforte Class	2

Senior Year

Major 10	12
Counterpoint 3	4
History of Music 2	4
Contemporary Music	4
Ensemble	2
Fine Arts	6
Recital or Pianoforte Methods **	2

* French or German. ** Required of all Research students, or in lieu of recital.

ORGAN

Freshman Year

Major 1	8
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Keyboard Harmony 1	2
Humanities 1	6
Language*	6

Sophomore Year

Major 2	8
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
Keyboard Harmony 2	2
History of Music 1	4
Choir Training 1	4
Organ Class	2

Junior Year

Major 3	8
Solfege 3 & Improvisation	4
Harmony 3	4
Musical Form	4
Counterpoint 3	4
History of Music 2	4
Organ Class	2

* French or German

Senior Year

Major 4	12
Choir Training 2	4
Contemporary Music	4
World Literature	6
Fine Arts	6

VOICE

Freshman Year

Major 1	8
Piano 3 (Supplementary)	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Humanities 1	6
Italian	6
French Diction	2

Sophomore Year

Major 2	8
Piano 4 (Supplementary)	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
History of Music 1	4
Language *	6
Chorus	2

Junior Year

Major 3	8
Solfege 3	4
Keyboard Harmony 1	2
History of Music 2	4
Opera Class	4
Repertoire (Coaching)	4
Chorus	2

Senior Year

Major 4	12
Musical Form	4
Language*	6
Opera Class, or Chorus (2) and Choir Training 2(4)	6
Repertoire (Coaching)	4
Recital or Voice Methods**	2

* French or German — to be determined by Faculty Council recommendation. **Required of all Research students, or in lieu of recital.

VIOLIN, VIOLA, VIOLONCELLO — with concentration in Orchestral Training

Freshman Year

Major 7	8
Piano 3 (Supplementary)	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Humanities 1	6
History of Music 1	4
Orchestra Reading	2
Orchestra	2

Sophomore Year

Major 8	8
Piano 4 (Supplementary) *	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
Fine Arts	6
Orchestra Reading	2
Orchestra	2

Junior Year

Major 9	12
Harmony 3	4
Musical Form	4
Ensemble	2
String Quartet	4
Orchestra Drill	4
Orchestra Reading	2
Orchestra	2

Senior Year

Major 10	12
Contemporary Music	4
History of Music 2	4
World Literature	6
Orchestra Drill **	4
Orchestra Reading	2
Orchestra	2

* Will not be required of students passing satisfactory examination at the end of the first year. **String Quartet may be substituted by those not concentrating in Orchestral Training.

FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, HARP, CONTRABASS or PERCUSSION — with concentration in Orchestral Training

Freshman Year

Major 5	8
Piano 3 (Supplementary)	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Humanities 1	6
History of Music 1	4
Orchestra Reading	2
Orchestra	2

Sophomore Year

Major 6	8
Piano 4 (Supplementary) *	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
Fine Arts	6
Orchestra Reading	2
Orchestra	2

Junior Year

Major 7	12
Harmony 3	4
Musical Form	4
Language	6
Orchestra Drill **	4
Orchestra Reading	2
Orchestra	2

Senior Year

Major 8	12
Contemporary Music	4
History of Music 2	4
World Literature	6
Orchestra Drill **	4
Orchestra Reading	2
Orchestra	2

* Will not be required of students passing satisfactory examination at the end of the first year. ** Woodwind or Brass Ensemble may be substituted by those not concentrating in Orchestral Training.

Note: All advanced students in Orchestral Training courses may be required to attend Ensemble Class for one or more years in addition to credit requirements.

COMPOSITION

Freshman Year

Piano 5	4
Supplementary Instrument	4
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Humanities 1	6
History of Music 1	4
Composition Class (Elem.)	2
Keyboard Harmony 1	2

Sophomore Year

Major	8
Piano 6 (Supplementary)	2
Harmony 3	4
Form and Acoustics	4
History of Music 2	4
Fine Arts	6
Instrumental Class *	2
Conducting 1	2

Junior Year

Major	8
Solfege 3	4
Counterpoint 3	4
Musical Form	4
Instrumentation 2	4
Conducting 2	2
Keyboard Harmony 2	2
Composition Class	2

Senior Year

Major	12
Contemporary Music	4
Conducting 3	2
Physics	6
French	6
Composition Class	2
Orchestra	2

* String, Woodwind, Brass or Percussion.

~~† One semester only.~~

MUSIC EDUCATION

Freshman Year

Applied Music	4
Piano 4 (Supplementary)*	2
Solfege 1	4
Counterpoint 1	2a
Harmony 1	2b
Humanities 1	6
European History (3) } American History (3) }	6
Fine Arts	6
Instrumental Classes:	
String Class (2) } Percussion Class (2) }	4
Choral Practice	2

Sophomore Year

Applied Music	4
Piano 5 (Supplementary)*	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Conducting and Score Reading 1 †	2
History of Music 1	4
Physics	6
Psychology	6
Woodwind Class	2
Choral Practice	2

Junior Year

Applied Music	4
Voice (Supplementary)*	2
Harmony 3	4
Instrumentation 1	4
Choral Conducting and Score Reading 2	4
Principles and Problems of Education	6
Music in Elem. Ed.	4
Music in Second. Ed.	4
Instrumental Class:	
Brass Class	2
Choral Practice	2

Senior Year

Applied Music	4
Practice Teaching	6
Keyboard Harmony	2
Orchestral Conducting and Score Reading 3	4
World Literature	6
Drama	2
Sociology	6
Choral Practice	2

* In case of piano or voice in Applied Music, a supplementary instrument is required.

† One semester only.

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

A study of relationships between European and American History during the periods of settlement and expansion; development of democratic thought and institutions, including the history and principles of the Constitution; selected Supreme Court cases; social and cultural development, and adjustment to modern economic and political life; International Policy: the League of Nations, United Nations, World Court, and Inter-American Conferences; maps, documents, reports.

Miss Taylor — 3 hours weekly, 2nd semester

American Writers

The study of significant movements and representative figures. Leading writers such as Emerson, Thoreau, Melville, Poe, Whitman, Dreiser, O'Neill, Hemingway, and Frost serve not only to trace the larger developments in American literature, but also to provide a background for the interpretation of the social and economic issues of our day.

Mrs. Edgell — 1 hour weekly

Band

The New England Conservatory Band is organized for the purpose of study and performance of both the original and transcribed literature. It is under the guidance of an experienced director, and is provided as a training in organization and leadership for students desiring to enter this field.

Mr. Moleux — **2 hours weekly**

Bibliography and Research

Training in use of library. Technique of research. Bibliography and methods of modern scholarship. Required of students writing a thesis.

Mrs. McKay

Brass Class (*See* Instrumental Class)

Brass Ensemble

A study of the performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, proper methods of attack considering the role that the player is performing at a particular point in the piece, are given stress. The group covers, in the course of two years, a large section of the literature, both classic and modern. Each performer has his turn in the various positions in the group,

whether 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchestra Reading class in such a way that works that are to be played complete are previously studied in the Brass Ensemble class. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation.

1 hour weekly

Carillon-playing

A standard carillon keyboard provides for instruction and practice.

Mr. Faxon

Choir Training 1

Survey of Church Music History, with emphasis on the value of such knowledge toward the development of a high standard of taste in those responsible for the music in the churches today; the Liturgy of the Christian Church and its Music; Gregorian Chant: the Modes, Notation, Rhythm, and correct rendition in Latin and in English; Organum, Faux-Bourdon, and early forms of Polyphony; sixteenth century Polyphony; church music of the Reformation Period, Lutheran, Calvinist, and Anglican; hymns; choral services; Anglican chanting.

Mr. Titcomb 2 hours weekly

Choir Training 2

Choir organization under differing conditions; choir-room technique; choral conducting in choir work; the study and singing of Latin Masses, Anglican Offices and complete services of various churches; choral repertoire; anthems for the Christian year.

Mr. Titcomb 2 hours weekly

Choral Practice

A course in choral technique and interpretation and an exploration of choral literature of various periods and styles. Principles of choral training and conducting are exemplified. Students of Choral Conducting are given an opportunity for practical experience. The repertoire is varied from year to year so that the course covers a considerable area during a given student's attendance.

Mr. Findlay 4 hours weekly

The Conservatory Chorus

Chorus

Through the regular rehearsals of the chorus, strict training is provided in the fundamental principles of choral singing, including accuracy of reading, clearness of diction, and elasticity of expres-

sion. The rehearsals are conducted partly without accompaniment. The repertoire studied includes unaccompanied mediaeval and modern church music; part songs and secular choruses, for women's voices as well as for mixed chorus; also works with orchestral accompaniment.

Mrs. de Varon — 3 hours weekly

Composition

Aside from the classes described below, all work in composition is carried on in private lessons, so that the instruction may be adapted to the individual problems of each student. A study of advanced instrumentation is considered an intrinsic part of advanced creative work. Mr. McKinley, Mr. Cooke, Mr. Procter, Mr. W. S. Smith.

Composition (Elementary)

A survey of the simpler forms; a consideration of textures and styles; a general discussion of works in smaller forms submitted by members of the class.

Mr. McKinley — 1 hour weekly

Composition 2

Problems of form, style, and texture, as encountered in the work of members of the class, are considered both from the standpoint of inherent factors, and through analysis of examples drawn from classic and modern works. As far as practicable all chamber and orchestral works of sufficient merit are performed for the class.

Mr. Cooke — 1 hour weekly

Composition, Advanced Seminar

This will consist of six sessions, beginning in November and extending through April, for critical and constructive discussion of original works by members of the class. Available to all sophomore, junior and senior students in Composition as well as to graduate or advanced composition students, with the approval of the Director.

Conducting

1. *Conducting and Score Reading 1, Basic Technique.*
   Fundamental beat patterns; regular and irregular timing; beat division and elision; complex patterns; elementary gesture; ambidexterity; conducting with and without the baton; management of attack, release, *fermate* and phrasing; control of *tempo* and dynamics; the psychology of response; introductory score reading; posture, general physical arrangements and other *minutiae*.

   Mr. Findlay — 2 hours weekly, one semester

2. *Conducting and Score Reading 2.*
Extension of conducting technique and study of specialized aspects applicable to handling the chorus; score study, including reading from open score with all clefs, conductor's analysis and problems of mastery; development of *repertoire*, various styles; procedures for developing excellence in choral techique and interpretation; problems of rehearsal and performance. Regular attendance at Choral Practice is required of all students in the course. Well-prepared students are given opportunity to accompany and conduct.
Mr. Findlay — 2 hours weekly
Conducting, only, 1 hour weekly

3. *Conducting and Score Reading 3.*
Further development of conducting technique and study of special techniques in handling the orchestra; score study, including reading from full score, conductor's analysis and problems of mastery; *repertoire* building; rehearsal technique and problems of performance. Regular attendance at the meetings of the Orchestral Class is required. Well-qualified students are given an opportunity for practical experience in conducting.
Mr. Findlay — 2 hours weekly
Conducting only, 1 hour weekly

Conference Courses

Individual conference privileges with instructors in the academic and music education departments may be arranged. These conferences are restricted to students concentrating in research. Candidates for the degree Bachelor of Music in Research, and candidates for the Master's Degree are required to carry conference courses in the fields of their theses. (See also Bibliography)

Conservatory Chorus (*See* Chorus)

Conservatory Orchestra (*See* Orchestra)

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic, and structural features of twentieth century music, European and American.
Mr. Cooke — 2 hours weekly

Counterpoint

1. (Co-requisite: Solfege 1) A study of two-part 16th century modal counterpoint, based mostly on the works of Orlando di

Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

2 hours weekly, first semester

2. (Pre-requisite: Counterpoint 1, Harmony 2) Three part counterpoint based upon the style of the Bach Chorale Prelude, and including free contrapuntal treatment of harmonic patterns in the idiom of the 18th and 19th centuries.

2 hours weekly, 2nd semester

3. First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

Second semester: Fugue writing. Subject, answer and counter-subject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices.

Mr. Cooke, Mrs. Davis, Mr. Kent, Mrs. Lautner, Mrs. Mason, Mr. McKinley, Mr. Newcomb, Mr. Procter, Mr. Schwab, Mr. Williams 2 hours weekly

Drama

A special course designed for school music students and voice majors. Its purpose is to make the individual confident and effective before an audience, and to develop in him a feeling for dramatic interpretation necessary for school operetta productions. Students in this course would be actively involved in one or more productions.

Miss Tufts 1 hour weekly

Dramatic Technique 1

Acting technique coupled with a history of the drama. The class will participate in monthly radio plays, and the aim of the course will be to initiate the student into as many phases of the theatre as possible.

Miss Tufts 2 hours weekly

Dramatic Technique 2

An advanced study of the theater for those who have completed Dramatic Technique 1 or Drama. It contains a more intense study of expression through acting, and includes lessons in makeup and a short study of the history and literature of the theater. It is planned to give two productions a year.

Miss Tufts 2 hours weekly

Ensemble-Playing

The study of the classic and the modern repertoire of chamber music for pianoforte and stringed or woodwind instruments, including sonatas and trios, quartets, and works for larger combinations, is a refining and educating influence of inestimable value. Each class comprises six pianoforte students and students of stringed and woodwind instruments.

Mr. Cooke — 1 hour weekly

European History

A study of European History by periods: the cultural and political development of Greece; the Roman Empire and Rise of Christianity; economic, social and intellectual development of the Middle Ages and Renaissance; the Age of the Reformation and Counter-Reformation; development of Modern Europe during the Seventeenth and Eighteenth Centuries; national and economic trends of the Nineteenth Century; a survey of political theories and institutions of each period.

Miss Taylor — 3 hours weekly, 1st semester

Fine Arts 1

This course will concentrate on the most important periods of art creation. Greek architecture and sculpture will be discussed as a base of all creative art of the modern world and will be used to demonstrate the "cycle of development" that can be found in all periods. Roman and Medieval architecture will introduce more detailed studies of sculpture and painting during the Middle Ages and the Renaissance. Examples of European and American art of the 18th and 19th centuries will demonstrate the close relationship between Music and Fine Arts. Final conclusions will show the continuity of cultural development in cycles, as shown during the different phases.

Miss Lenn — 3 hours weekly

Fine Arts 2 (Prerequisite: Fine Arts 1, or equivalent)

The principles of Art History will be presented in lectures and by discussion with the object of demonstrating the relation between the Fine Arts and the other arts. Topics will include comparative studies of composition and form in architecture, sculpture and painting; classical, classic and classicistic forms; the study of linear and pictorial form; the use of plane and depth in different periods and countries. The culmination of the course will be an analysis of the creative process and the development of artistic criteria.

Miss Lenn — 2 hours weekly

Fine Arts Lectures

A condensed course for students in the Diploma Course, designed to give an understanding of the aesthetic problems of painting, sculpture and architecture which will be of value in the solution of similar problems related to the art of music.

Miss Lenn — 1 hour weekly

Form and Acoustics

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Acoustics. Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's pianoforte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith; Mr. Williams — 2 hours weekly

French

1. Elementary grammar, reading and conversation. Phonetics.

Mme. Rivière — 3 hours weekly

2. Advanced grammar and conversation. Reading of operas. Phonetics.

Mme. Rivière — 3 hours weekly

3. French literature and civilization. Phonetics.

Mme. Rivière — 3 hours weekly

French Diction (preparatory to French 1 and 2)

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language.

Mme. Rivière — 1 hour weekly

German

1. Elementary grammar, translation, composition and conversation. Emphasis on diction through reading and singing German Lieder.

Mrs. Apel — 3 hours weekly

2. Review of grammar. Conversation and German literature with reading and interpretation of important works.

Mrs. Apel — 3 hours weekly

Harmony

1. (Co-requisite: Solfege 1) A study of chord progressions and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. The vocabulary includes all triads and their inversions in major and minor keys.
2 hours weekly, second semester

2. Diatonic seventh chords and their inversions; modulation by common chords; the unfigured chorale.
2 hours weekly, first semester

3. Harmonization of folk tunes; the Bach chorale; chromatic harmony and modulation; analysis of standard literature from the sixteenth century to the early twentieth century.

Mr. Cooke, Mrs. Davis, Mr. Kent, Mrs. Lautner, Mrs. Mason, Mr. McKinley, Mr. Newcomb, Mr. Procter, Mr. Schwab, Mr. Williams
2 hours weekly

History of Music 1

This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structure of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

History of Music 2

A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

Mr. McKinley — 2 hours weekly

Humanities 1 (Required of degree students.)
Humanities 1a—Essentials of Writing.

Training in communication, written and oral, including a rapid review of grammar, syntax, and the fundamentals of composition. Frequent practice in writing, related to readings in various fields of human knowledge.

Mmes. Demos, Edgell — 3 hours weekly

Humanities 1b—Great Books (*Prerequisite*: *Humanities 1a*)

The study, through lecture and discussion, of a selection of important texts. Each of four units of study will culminate in a paper, intended to exhibit a certain mastery of the technique of composition studied in the first term as well as a grasp of the literary subject matter. Texts will vary from section to section, but will be chosen for diversity and significance in the intellectual history of the race. A sample selection follows: Greek drama — *Oedipus Rex* and *Antigone* of Sophocles; biography — *The Autobiography of Benvenuto Cellini;* novel — *Moby Dick;* modern poetry-selections from Robert Frost, Edwin Arlington Robinson, T. S. Eliot.

Mmes. Demos, Edgell — 3 hours weekly

Humanities 2(a-b) Required of diploma and preliminary students.)

The same as Humanities 1(a-b), adapted to four credits.

Mmes. Demos, Edgell — 2 hours weekly

Instrumental Classes

String Class *Wood-Wind Class* *Brass Class*

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family, as well as to develop a substantial ability in performance on at least one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all important aspects of which are discussed as an integral part of the course.

String Class	Mr. Reasoner	1 hour weekly
Wood-wind Class	Mr. Stuart	1 hour weekly
Brass Class		1 hour weekly

Instrumentation 1

Technique of the instruments of the modern symphony orchestra and band, emphasizing strings and percussions, in the first half, and winds, in the second half of the course; timbre, register, special limitations and possibilities; scoring for various combinations of stringed, woodwind, brass-wind, reed-brass and percussion instruments, including writing for the full orchestra, in the first half, and full band, in the second half of the course; special problems in the treatment of polyphonic and homophonic styles, and in the selection and combination of timbres for effective results.

Mr. Findlay — 2 hours weekly

Instrumentation 2

A study of styles in instrumentation from Haydn to the present day; various projects are assigned, preferably including the orchestration of some original material by the student.

Mr. McKinley — 2 hours weekly

Italian

1. Elementary course. Italian grammar and translation. Dictation and reading, practical phonetics; twice a week, exercises in pronunciation based on reading aloud.

Mr. Soresina — 3 hours weekly

2. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. Discussion on topics bearing on the geography, life and customs of the Italian people.

Mr. Soresina — 3 hours weekly

Keyboard Harmony

1. Playing of cadences and other simple harmonic formulas in all keys; harmonization of simple chorale melodies and folk tunes.

2. Realization of the figured basses of Corelli and others; study of diatonic discords and their resolutions; elementary modulation.

Resolution of chromatic and enharmonic combinations; development of harmonic patterns through pianistic figurations. Harmonization of chromatically ornamented melodies.

Mrs. Mason, Mrs. Lautner and Mr. Williams — 1 hour weekly

Language (*See* French, German, Italian)

Music in Elementary Education

The place of music in the elementary curriculum, traditional and modern; the ideal music curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of materials to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; planning.

Mrs. Whitney — 2 hours weekly, with additional meetings for study of materials, and observation assignments.

Music in Secondary Education

The function of music in the general education of youth; the responsibility of secondary education to musical youth; a detailed consideration of the musical activities, courses and services

suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, scheduling practice and budget; procedure and materials; the technique and personal qualities of the excellent teacher.

Mr. Findlay — 2 hours weekly, with additional meetings for study of materials, and observation assignments.

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics.

Mr. W. S. Smith — Conference Course

Musical Form

An advanced course in the structure of compositions in the larger forms by various composers, both chamber music and orchestral. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems. Quartets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours weekly

Opera Classes

The training for singers in the Opera Department is included in the Degree Course with major in voice, but is also available to voice students in the Diploma Course and others.

Orchestra

The Conservatory Orchestra

The New England Conservatory Symphony Orchestra gives an average of six to eight concerts each year, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists.

The programs prepared for concert performance include a large number of overtures, symphonies, and concertos, both classical and modern. Recordings are made of works as they are being played by the orchestra in concert or rehearsal, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

Mr. Holmes — 4-6 hours weekly

Orchestral Class

Fundamentals of orchestral training; accuracy, precision, ensemble; tuning, intonation, tone control; study of representative orchestral works of various periods so far as the instrumentation of the class permits; experience in playing under various conductors; accompaniment of student soloists; reading of student compositions. Students of Orchestral Conducting are given an opportunity for practical experience.

Mr. Findlay — 4 hours weekly

Orchestra Drill

All students entering the Diploma or Degree Courses with concentration in Orchestral Playing will, during their Junior and Senior year, receive under expert guidance intensive section drill in advanced orchestral literature.

The works studied in this drill will receive concerted rehearsal in the Orchestra Reading Course. They are studied in detail, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and to be able to solve them.

String — Mr. Fourel
Woodwind — Mr. Gillet — 2 hours weekly
Brass — Mr. Voisin

Orchestra Reading

This class provides intensive training in the art of reading at sight and of accompanying soloists. The works covered in the course of the year are drawn from the standard orchestral repertoire and include overtures, symphonies, suites, symphonic poems, and instrumental excerpts from operas. The orchestra reading class gains additional experience in accompanying concertos and operatic arias with advanced instrumental and vocal majors.

Mr. Holmes — 2 hours weekly

Organ Class

A survey of organ literature from the sixteenth century to the present day, with particular reference to the selection of suitable material for church and recital work. An historical study of the tonal design of the organ, and of the problems of registration. A general discussion of style and interpretation.

Mr. McKinley — 1 hour weekly

Physics

Brief survey of the principles of mechanics, properties of matter, force and motion, elasticity. Harmonic motion and waves. Propagation of sound-waves. The acoustics of auditoriums. Physical properties of the usual sources of musical sounds. Musical scales. The mechanism of hearing and the physics of human voice produc-

tion. The principles of modern electrical methods of transmitting, recording and reproducing sounds. Electrical sound production and electrical musical instruments.

Dr. Hayek — Lectures, 2 hours weekly
Supervised laboratory work, 2 hours weekly

Pianoforte Accompaniment

A study of the art of accompaniment, including the standard repertory both vocal and instrumental. Students will be given opportunity for practical experience in the many student recitals which take place during the year.

Mrs. Girouard — 1 hour weekly

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduates. Problems of interpretation are discussed as they relate themselves to a wide variety of styles, and many illustrations are given at the piano. This course is open to students taking a minimum of 12 points of other subjects (in which the major may be included) and to all full course students, both Diploma and Degree.

Mr. Barnett — 1 hour weekly

Pianoforte Methods

The organization of pianoforte instruction: principles, steps and materials. This course is designed to provide the student with a working basis for the formulation of his teaching methods. It covers the history of the subject, analyzes the chief contributions to pianoforte methods of the past, and lists the source materials for present-day procedures.

Mr. Barnett — 1 hour weekly

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable repertoire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Fay, Mr. Gibson — 1 hour weekly

Practice Teaching

Application of the training offered in the courses in Music in Elementary Education and Music in Secondary Education. Students are assigned to school systems in the Greater Boston area where they serve apprenticeships to regular teachers under the supervision of the local Director of Music and a critic teacher from

the Conservatory. The course is integrated through regular conferences with the head of the Department of Music Education at the Conservatory. The group sometimes divides into smaller groups for the study of special problems on which written reports are submitted or oral reports are made at regular conference hours. At least two different teaching assignments are arranged each year to give variety of experience to each student-teacher. A minimum of 150 clock hours of teaching is required.

Mr. Remley Mr. Schoonmaker Mr. Silverman Mr. Withington	Weekly teaching assignments.
Mrs. Whitney	Various times
Mr. Findlay	2 hours weekly

Principles and Problems of Education

This course is an introduction to the general field of education. It deals with the role of education in society and the importance of the teacher in the educational organization. A study is made of the many factors which contribute to the development of a good teacher and the psychological principles involved in good classroom technique.

3 hours weekly

Psychology for Teachers

This course deals with the chief factors and principles of modern scientific psychology. It introduces the student to such psychological problems as individual differences, intelligence, personality development, motives, emotions, the laws of learning, and neurotic personality. How psychological principles operate in personal and social problems is also shown.

3 hours weekly

Repertoire (Coaching)

This course is designed to train and prepare voice students for Opera roles, Lieder and the general song literature.

Classes will consist of not more than six students, each of whom will receive individual coaching as well as the invaluable experience of observing the work of others in the class.

Mr. Wolfes — 2 hours weekly

Sociology

This is a study of the various forms of social relations such as group behavior, folkways, mores, family, and various social institutions. A study is made of the various influences that mold different patterns of society. Social problems such as poverty, mar-

riage, delinquency, and disease will be discussed. An attempt is made to show the relationship between education and the problems of modern society.

3 hours weekly

Solfege

1. Prerequisite: Preparatory course or passing of examination in music fundamentals. A course, paralleling Counterpoint 1 and Harmony 1, designed to include the singing and aurilization of rhythmic, intervallic, melodic, and simple chordal and contrapuntal materials. Their notation on the staff, using treble and bass clefs. Special emphasis is placed upon intonation and the position of these materials in the major and minor tonalities. Melodic modulation to closely related keys in both sight-singing and dictation.
2. A continuation of first year ear-training and sight-singing, paralleling Harmony 2 and Counterpoint 2. Increasing difficulty of materials and the use of additional clefs. Remote modulation. The aurilization of chords of the seventh and their inversions. Advanced harmonic, melodic, and contrapuntal dictation.
3. A continuation of Solfege 2 in which the results of the student's work during his first and second year are applied directly to his major field. Particular emphasis is placed upon the analysis and solution of contemporary tonal and rhythmic problems.

Mr. Cooke, Mrs. Davis, Mrs. deVaron, Mr. Dufresne, Mr. Kent, Mrs. Lautner, Mrs. Mason, Mr. Newcomb, Mr. Procter, Mr. Schwab, Mr. Williams, Miss Whitehouse 2 hours weekly

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc., are also studied. The problems of intonation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel 2 hours weekly

Voice Methods

A course in voice pedagogy designed to prepare the student for a teaching career. The principles of voice building will be explored and demonstrated.

Mr. Possony 1 hour weekly

Woodwind Class (*See* **Instrumental Class**)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic and modern, which he may enjoy during his professional career.

Mr. Panenka — 2 hours weekly

World Literature

The study of epic poetry, its origin, form, relation to national culture, and philosophical implications as revealed in *The Iliad*, *Beowulf*, *The Aeneid*, *The Faerie Queene*, *The Divine Comedy*, and *Paradise Lost*.

The study of important periods in the history of the drama, with emphasis upon Greek tragedy, the emergence of the drama from the liturgy of the medieval church, Shakespeare, Restoration comedy, the "well-made" play, and the drama of social protest, Ibsen, Shaw, and others; related readings in the European novel.

Mrs. McKay — 3 hours weekly

OPERA DEPARTMENT

Under the direction of BORIS GOLDOVSKY
ERNST POSSONY, *Associate*

The aim of the Opera Department is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production.

Training for Singers, Coaches and Conductors

1. *Advanced Class of Opera*

   A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

   Coaching and Conducting

   A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

Stage Direction

A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming and make-up.

Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera Department.

Preparatory Class of Opera

Vocal students who are less advanced will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

Lecture Course

Mr. Goldovsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera Department will be required to attend this course, for which they will pay no additional fee. The course will also be open to the general public.

DEPARTMENT OF POPULAR MUSIC

RUBY NEWMAN, *Supervisor*

SAMUEL MARCUS and WRIGHT BRIGGS, *Assistants to the Supervisor*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a department of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Three three-year courses and the advanced certificate course are available in voice, instrumental performance, and in arranging, leading to a diploma (*See* special folder).

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Students who are sufficiently advanced technically will have the additional advantage of practice in instrumental groups of varying size, each affording practical experience.

Arranging for orchestra in the best contemporary styles of popular music is a field with increasing professional possibilities, yet one in which it has been difficult to obtain thorough instruction. The Con-

servatory is in a position to provide a solid foundation in theoretical training, together with a special course in instrumentation under the instruction of an expert professional arranger. The student will have opportunity to hear his orchestrations performed.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

An illustrated folder containing detailed information concerning courses and instructors will be furnished to all interested upon receipt of a request addressed to the Conservatory.

FACULTY

G. WRIGHT BRIGGS, *Arranging*
LORING T. BRIGGS, *Arranging*
NORMAN CARREL, *Clarinet*
IRENE CHESTER, *Piano*
JOHN W. COFFEY, *Brass Instruments*
RALPH FUCCILLO, *Trumpet*
FRANK GAVIANI, *Accordion*
FREDERICK GREENE, *Piano*
LEO GRIMES, *Piano*
JANET HAYES, *Voice Coaching*
DAVID KERNE, *Piano*
SAMUEL MARCUS, *Clarinet, Saxophone and Practical Theory*
GEORGES E. MOLEUX, *Contrabass*
OLINDO OLIVIERI, *Trombone*
RAYMOND ORR, *Flute*
THEODORE SIMONELLI, *Guitar*
SAUL SKERSEY, *Piano*
FRED STEELE, *Voice Coaching*
ALBERT TORBIN, *Piano*
JEANNE TUFTS, *Dramatics*
LAWRENCE WHITE, *Percussion*

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the first year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English	Latin or modern foreign languages
Mathematics	History or Science

b. An official transcript of record must be filed in the office of the Dean upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean by **September 1st.**

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or

voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Each student is required to take a test in fundamentals of music. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to recognize two-note intervals and short melodic patterns within the range of an octave.

Students are also required to take an intelligence test.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only. These examinations will be given at the beginning of the academic year. Students wishing to take these examinations must apply to the Dean before the opening of registration in September, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

d. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a diploma.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.

b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.

c. In addition to all other requirements, candidates may be examined in solfege and sight-playing at each of these examinations.

d. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean at the beginning of the school year, and in no case later than six days after the beginning of the first semester.

Section 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the first year.

b. Passing of the Junior examination, a demonstrative examination in the major, which takes place toward the end of the first year or soon after the opening of the first semester of the following year.

Section 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the first and second years.

b. Passing of the Senior examination, a demonstrative examination in the major, which takes place toward the end of the Junior year.

c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a student's recital, or in ensemble, will count toward this requirement.

Section 6

Requirements for Graduation

a. Completion of all prescribed supplementary subjects.

b. Passing of the final examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.

c. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, of which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a student's recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be prescribed which must be performed by the candidate after two weeks' study without the aid of the instructor.

d. Special Requirements for Violin and other Orchestral Majors.
   1. All advanced students may be required to play in the Conservatory Orchestra or the Orchestral Class.
   2. Advanced violin, viola, and violoncello students may be required to attend Ensemble class for one or more years in addition to credit requirements.
   3. Wind instrument players may be required to attend the Woodwind or Brass Ensemble Class one or more years in addition to the requirement for credit.

e. It is advisable that all students working for instrumental or vocal credit toward a Diploma make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory.

f. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director.

ADVANCED CERTIFICATE

Requirements for Entrance

Section 7

This course will be available to those who have received the New England Conservatory of Music Diploma, or its equivalent. Upon the recommendation of the student's instructor in his major field, a special audition will be given by an examining panel whose approval will admit the candidate to the course.

Requirements for Graduation

A final examination will be given by a panel composed of the principal instructors in the candidate's major field. The passing of a final examination will entitle the candidate to the Advanced Certificate.

ARTIST'S DIPLOMA

Section 8

Requirements for Admission

a. Possession of a Bachelor of Music Degree or its equivalent.

b. Passing a successful demonstrative examination before the Faculty Council.

Section 9

Requirements for Artist's Diploma

a. Two years intensive study in major instrument.

b. Emphasis on preparing an advanced repertoire for public performance.

c. A complete public recital to be given in each academic year, as well as such appearances with orchestra as may be recommended.

d. A final demonstrative examination to be given by the Faculty Council.

COLLEGIATE DEPARTMENT

HARRISON KELLER, Mus. B., *Director*

THE FACULTY COUNCIL

THE DIRECTOR } *ex officio*
THE DEAN }
JEAN M. DEMOS, A.B., A.M.
FRANCIS FINDLAY, Ed.M.
HOWARD GODING
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

WALLACE GOODRICH, Mus. Doc., *Director Emeritus*

Section 10

The Faculty Council is empowered to make all decisions relating to the Collegiate Department of the Conservatory.

Courses leading to the degree

BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. Graduation from an accredited high school or its equivalent is required for admission to degree courses, with a creditable record of scholarship. High school graduation is assumed to imply fifteen units of high school work, of which three must be in English, two in foreign languages, one in mathematics (though two are recommended), one in science or history, and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

b. Presentation of an official transcript of record, together with an application for admission to the Degree Course. (Application forms are obtainable at the office of the Dean.) These papers must be presented at the office of the Dean by September 1st.

c. Except in Composition and Music Education Courses, the completion of the equivalent of the first year in the Conservatory Diploma Course in the major instrument.

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior examination of the Diploma Course the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

d. Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfege 1, Counterpoint 1, and Harmony 1.

e. Music Education majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each. A deficiency in this requirement must be made up by work in applied music in addition to that required in the outline of the course.

f. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

Section 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

c. Credit will be given for academic subjects prescribed in the course a student intends to pursue and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

e. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

f. Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year or years, with not more than one failure.

b. Passing of a demonstrative examination before the Faculty Council, taking place at the end of each of the first three years of the course. The Council's decision as to the placement of each student in the course is based not only on the result of the foregoing examinations, but also on the student's record.

c. Candidates may, at the end of their Sophomore year, be admitted to a major in Research, upon the recommendation of the Faculty Council. They must, however, continue their applied music major through the Junior year.

Section 14

Requirements for Graduation

a. Completion of all course requirements.

b. Recommendation of the Faculty Council as a result of the final examination conducted by the Council.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, Violin, Viola, Violoncello or Flute:

1. Completion of prescribed repertoire.
2. An individual recital to be given not later than the second Saturday in May.
3. Performance of a solo work or equivalent with the Conservatory Orchestra.

b. For majors in Ensemble-playing (Pianists or String players):

1. Candidates must have attended Ensemble Classes during their Junior and Senior years, with concentration in advanced chamber music literature.
2. Seniors will be required to present a complete program in recital.

c. For majors in Orchestral Training:

1. During their Junior and Senior years, they may be required to take part in recitals of ensemble music.

d. For majors in Composition, the candidate must submit to the Director on or before May 1, of the Senior year, the following:

1. A motet in three or more parts to Latin words.
2. A madrigal in four or more parts to English words.
3. A two-part invention.
4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.
5. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
6. A serious work for full orchestra, requiring not less than twelve minutes for performance.
7. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

e. For majors in Musical Research, Criticism, or Aesthetics:
   1. During the Senior year special work will be assigned to replace a portion of that emphasizing repertoire and solo performance required of those majoring in an instrument or voice.
   2. The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his proposed thesis at the beginning of the Senior year.
   3. The candidate must pursue the course in Bibliography and Research as part of his major, in addition to the supplementary subjects prescribed for the final year.
   4. Presentation of a completed thesis for the approval of the Faculty Council not later than April 1 of the final year. The completed manuscript must be presented to the Supervisor of Academic Studies by March 1.

f. It is advisable that all students working for instrumental or vocal credit toward a Degree make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory.

g. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director.

Courses leading to the degree

MASTER OF MUSIC

Section 16

Admission to this course will be granted to students holding a Bachelor's degree from a college or music school of recognized standing, who, having satisfied the entrance requirements of the course, present satisfactory evidence of their qualifications for advanced study, and show promise of ability to pursue such work successfully.

The course leading to the Bachelor's degree must have been equivalent to the course prescribed by this Conservatory for the degree Bachelor of Music, as regards (a) the subjects pursued and their degree of advancement; (b) the approximate proportion of musical subjects to academic work; and (c) the total number of semester hours.

Note. The Bachelor's degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding the Bachelor's degree in a field other than music, or whose course record does not meet the requirements for the Conservatory Bachelor's degree, will find opportunity to bring their course up to the prescribed standard by work in the Conservatory, before admission to the graduate course.

Application for admission should be submitted to the Dean not later than September 1 preceding the academic year during which the candidate desires to enter upon the course. Application will be made upon the form provided for the purpose by the Conservatory, and must be accompanied with an official transcript of college record.

Entrance Examination Requirements

One or more comprehensive examinations in musical subjects (not major) for candidates entering the Conservatory from other schools or colleges. Academic subjects, so far as they conform to Conservatory requirements for the Bachelor's Degree, will be given appropriate credit without examination.

Examination in applied music by the Faculty Council, who will determine whether the entire record warrants the candidate's admission to the course.

Approval by the Faculty Council of the subjects proposed.

CURRICULUM

Section 17

Students admitted to the graduate course may concentrate in *Historical Research, Musical Theory, Composition, Music Education,* or *Applied Music.* In addition to their work in the major field, they will be required to pursue in the Conservatory not less than four full courses, bearing a total credit of at least sixteen semester hours. Of these four courses at least three must be in musical subjects and should show a balance between two minor areas. Each student majoring in a field requiring a thesis will also carry a conference course in his major subject, and a course in Bibliography and Research. In order to obtain graduate credit, all courses pursued must be completed with a mark not lower than B.

Each student majoring in a field requiring a thesis must, at the beginning of the academic year in which he intends to complete all requirements for the degree, submit for the approval of the Faculty Council the subject and an outline of his proposed thesis.

Under ordinary circumstances the course leading to the Master's degree requires two years of intensive work at the Conservatory. For students majoring in applied music, a minimum of two years is almost invariably required. All requirements for the degree must be met within five years of matriculation.

Final Requirements

In fields requiring a thesis, the completed manuscript must be presented to the Supervisor of Academic Studies by April 1. The completed thesis must be submitted to the Faculty Council not later than May 1.

For final requirements in all fields, together with full information regarding courses which may be elected for graduate credit, it is important that the student consult special pamphlet "Graduate Course leading to the Degree Master of Music," which will be sent upon receipt of application addressed to the Dean's office.

COURSES IN APPLIED MUSIC

PIANOFORTE

A candidate for admission to the Freshman year of the Degree Course, or to the Junior year of the Diploma Course must have completed the equivalent of Grade 6 and be prepared to play three pieces by different composers (at least one from memory) for the Board of Examiners, and at mid-year must pass an examination in technique for which the requirements are: all major and harmonic and melodic minor scales in 16th notes, and the chromatic scale, through four octaves, hands together, at a tempo of quarter-note equals 120. All major, minor and augmented arpeggios, in all three positions, through four octaves, hands together, at a tempo of quarter-note equals 96.

Pianoforte 7

Bach, Selections from Three-Part Inventions, French Suites, Well-Tempered Clavichord; Beethoven, Sonatas equivalent in grade of difficulty to op. 10, no. 1, or op. 14, no. 1; works of Scarlatti, Rameau or Couperin; romantic and modern pieces.

N. B. A candidate for admission to the Sophomore year of the Degree Course, or to the Senior year of the Diploma Course must have completed the equivalent of Grade 7, and be prepared to play four pieces for the Board of Examiners, and at mid-year must pass an

examination in technique for which the requirements are: all major, harmonic minor and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter-note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through three octaves in triplets at tempo of quarter-note equals 120; and scales in octaves for both hands through two octaves.

Pianoforte 8

Bach, Preludes and Fugues from the Well-Tempered Clavichord; French or English Suites; Beethoven, Sonatas equivalent to op. 10, no. 3, or op. 31, no 3; a Concerto such as the Haydn D major, Mendelssohn G minor, Beethoven C major; pieces such as Debussy Preludes; Schumann, Papillons; Chopin, Etudes; and modern works.

N. B. Final examination for Seniors in the Diploma Course. Candidate must have completed the equivalent of Grade 7 and must present six pieces by different composers, and a piece to be prepared in two weeks without the assistance of an instructor.

N. B. A candidate for admission to the Junior year of the Degree Course must have completed the equivalent of Grade 8 and be prepared to play five pieces for the Board of Examiners, and at midyear must pass an examination in technique for which the requirements are: all major and harmonic minor scales in parallel motion in rhythms of three, four, and five notes to a beat; all major and harmonic minor scales in double thirds; all major and minor arpeggios in sixths and tenths (one position).

Pianoforte 9

Bach, Preludes and Fugues or larger works; Beethoven, Sonatas equivalent in grade of difficulty to op. 31, no. 2, or op. 81 A; Chopin, Etudes, a Ballade or Scherzo; larger works of Schumann and Brahms; and modern works; any Concerto by Mozart, Beethoven C minor or Grieg A minor.

N. B. A candidate for admission to the Senior year of the Degree Course must have completed the equivalent of Grade 9, and be prepared to play six pieces by different composers.

Pianoforte 10

Larger works of Bach; Sonatas by Beethoven, Schumann, Chopin, or Brahms; important works of modern composers; Chopin Etudes; Liszt Etudes; and a standard Concerto.

N. B. A candidate for the Degree of Bachelor of Music with concentration in pianoforte must give a creditable public recital and play a movement of a concerto with orchestra, and at the final examination must present six pieces, and a piece to be prepared in two weeks without the aid of an instructor. A candidate must have studied before graduation a comprehensive repertoire of solo works,

and at least one concerto each of the classic, romantic, and modern literature.

INSTRUCTORS

HOWARD GODING

DAVID BARNETT
ALEXANDRA BATYLDA
ESTHER ASHER BRUDEVOLD
WILLIAM BUTLER
MARGARET CHALOFF
MALCOLM CREIGHTON
WILLIS W. FAY
KURT FISCHER
GEORGE A. GIBSON
JEANETTE GIGUERE
MARIE A. GILLET
HENRY GOODRICH
MARTHA HAYES
BETTY HILKER
BETTY-ANNE HOTHAN
CATHERINE KELLER
JOHN KIPLINGER
VIRGINIA KLOTZLE
ANNA S. LOTHIAN
SUSAN WILLIAMS LUNN
MARGARET MASON
LUCILLE MONAGHAN
JAMES F. NEWCOMB
ELIZABETH SCHER
ELISABETH SCHULZ
MIKLOS SCHWALB
DONALD SMITH
RHODORA B. SMITH
KATHERINE SOUTHWORTH
ALICE E. WHITEHOUSE

FLORENCE WILD

Organ 1

Pre-Bach composers: Bonnet Historical Series, Vol. 1, Old Italian Masters, ed. Bossi; J. S. Bach, Eight Short Preludes and Fugues; selected Chorales from the "Little Organ Book;" various lesser works of the difficulty of the Prelude and Fugue in E minor (Cathedral); Dupré, Seventy-nine Chorales; Rheinberger, Trios; Mendelssohn, Second Sonata.

Organ 2

J. S. Bach, major Preludes and Fugues of medium difficulty; St. Anne's Fugue (E flat); Fantasie and Fugue in C minor (Sch. III); Prelude and Fugue in A minor (Sch. IV); Selected Chorale Preludes (Peters V and VI).

Mendelssohn, First, Third and Sixth Sonatas; Rheinberger, Sonatas in A minor, D minor, G major (Pastorale); Franck, Andantino, Cantabile, Pastorale; Widor, Symphonie II and Allegretto from Symphonie V; Vierne, Harmonium Pieces, Vol. 2.

Organ 3

J. S. Bach, Sonata III in D minor; Concerto II in D minor; Toccata, Adagio and Fugue in C major; Prelude and Fugue in B minor; continued Chorale Preludes.

Widor, Symphonies IV and V; Vierne, Symphonie I; Karg-Elert, Choral-Improvisations; Franck, Pièce Héroïque, Choral in A minor; Reger, Toccata in D minor, Kyrie, Te Deum.

Organ 4

J. S. Bach, Great G minor Fantasie and Fugue; Toccata in F; Passacaglia and Fugue in C minor; Sonatas I and V.

Franck, Chorals in B minor and E major; Grande Pièce Symphonique; Widor, Symphonie VI. Symphonies Gothique and Romane; Vierne, Symphonies II and III; Hindemith, Organ Sonatas; Karg-Elert, Lake of Constance Suite; Modern French works of Roger-Ducasse (Pastorale), Alain (Litanies), Dupré (Preludes and Fugues) Durufle and Messiaen; Sowerby, Symphony in G major, Suite for Organ, Arioso.

Concertos for organ and orchestra by Handel, Rheinberger, Guilmant, Parker, and contemporary composers when available.

INSTRUCTORS

CARL McKINLEY

GEORGE FAXON
HOMER HUMPHREY
DOWELL McNEILL
JAMES F. NEWCOMB

Violin 7

Etudes: Kreutzer; Fiorillo, Rode; Tartini, "Art of Bowing;" Bach, Solo Sonata in G minor and Solo Partita in B minor. Concertos: Bruch, Mendelssohn, Mozart, Nardini, Tartini, Saint-Saëns, Vieuxtemps. Sonatas: Bach, Beethoven, Corelli, Grieg, Handel and Mozart.

Continuation of technical studies as suggested in previous grades; Carl Flesch, "Scale Studies."

Violin 8

Caprices: Dont, op. 35; Characteristic Studies, Dancla; Partita in D minor, Bach. Concertos: Bach, Bruch, Mozart, Tchaikovsky, Mozart, Wieniawski, Vieuxtemps. Sonatas: Beethoven, Brahms, Fauré, Franck, Hindemith, Mozart, Schumann. Chausson, Poème; Saint-Saëns, Rondo Capriccioso; Szymanovski, Fountain of Arathuse, Nocturne, and Tarantelle.

Continuation of technical studies as listed in previous grades.

Violin 9

Caprices: Gaviniés, Sauret, Paganini. Concertos: Bach, Beethoven, Brahms, Conus, Dvoràk, Elgar, Glazounov, Goldmark, Hindemith, Lalo, Sibelius. Sonatas: Bach, (C major), Bartok, Beethoven, Brahms, Debussy, Hindemith, Strauss. Bartok, Rhapsodies; Ravel, Tzigane; Schubert, Fantasy.

Violin 10

Studies and Caprices: Victor Porge, 25 Studies, Atonal and Polytechnic; Domais, Artists Technique of Violin Playing; Paganini, Caprices. Solo Sonatas and Partitas by Bach. Concertos: Barber, Bartok, Piston, Hindemith, Lopatnikoff, Martini, Prokofieff. Sonatas: Bartok, Copland, Piston, Enesco, Françaix, Strauss.

Continuation of material studied in preceding grade, with concentration in actual performance.

INSTRUCTORS

HARRISON KELLER

RICHARD BURGIN
PAUL FEDOROVSKY
GEORGES FOUREL
ALFRED KRIPS
FRANCES BROCKMAN LANIER
FRANK MACDONALD
JOHN D. MURRAY
MARILYN OLSON
RAYMOND ORR
C. ROLAND REASONER

Viola 7

Rode, Twenty-four Caprices, transcribed for viola; J. S. Bach, Sonata in G minor for violin, transcribed for viola; Vitali, Ciaccone for viola and piano; Schubert, Sonata Arpeggione for viola and piano; René Jullien, Concertstück for viola and piano.

All major and minor scales in their full development, including major and minor chromatic double stop scales in thirds, sixths, octaves, perfect fourths, augmented fourths and perfect fifths; diatonic double stop major seventh scales, resolving on the sixth; diatonic and chromatic double stop scales in tenths and fingered octaves.

Viola 8

Gaviniés, Twenty-four Studies for viola alone; Paganini, Moto Perpetuo, transcribed for viola; Wagner, Orchestral Studies; J. S. Bach, Sonata No. 3 in A minor for violin solo, transcribed for viola; A. Rubinstein, Sonata for viola and piano; Haydn, Concerto in D major for viola and orchestra; Berlioz, Harold in Italy (viola and orchestra); Büsser, Concertstück in C sharp minor for viola and piano.

All scales, arpeggios and chords; scales in whole tones and arpeggios in augmented fifths.

Viola 9

Studies by Dont, Hermann, M. Vieux; Paganini, Caprices for viola; Reger, Three Suites for viola alone; Orchestral Studies by Wagner, R. Strauss; Sonatas by J. S. Bach, Honegger; G. Enesco, Concertstück in F major for viola and piano.

All scales, arpeggios and chords; sight reading of Wagner and Strauss Orchestral Studies.

Viola 10

Studies by Victor Porge, Palascho; Paganini, Caprices (continued); Sonatas by J. S. Bach, Hindemith, Rebecca Clark, Bliss; Concertos by D. Milhaud, Walton; Bloch, Suite for viola and orchestra.

All scales, arpeggios and chords; sight reading and critical study of excerpts of modern and contemporary orchestral works by Hindemith, Prokofieff, Shostakovich, Copland, Barber, W. Schuman, etc.; also of difficult passages in chamber music works.

INSTRUCTORS

GEORGES FOUREL JOSEPH de PASQUALE

Violoncello 7

Studies by Dotzauer, Duport; bowing technique by Sevçik-Feuillard; finger exercises by Mass; Concertino and Second Concerto by Romberg; Concertos by Goltermann, Saint-Saëns; Sonata by Sammartini.

Scales in three octaves, in thirds, sixths, octaves.

Violoncello 8

Studies by Popper, First and Second Book; Caprices by Servais; Concerto by Romberg (4th and 9th) Lalo; Sonata by Boccherini (6th); Suites for 'cello alone by J. S. Bach; Variations by Boëllmann.

Violoncello 9

Studies by Dotzauer, Fourth Book; Popper, Third Book; Caprices by Piatti; Concertos by Boccherini, Haydn; Sonatas by Brahms, Beethoven, Debussy.

Violoncello 10

Studies by Popper, Fourth Book; Grützmacher, Second Book; Concertos by Schumann, Dvoràk; Rococo variations by Tchaikovsky; Arpeggione Sonata by Schubert; Schelomo by Bloch.

INSTRUCTORS

ALFRED ZIGHERA

VIRGINIA BACON HANNAH SHERMAN

Flute 5

Daily exercises by Taffanel and Gaubert; 24 Progressive Studies by Taffanel; Etudes by Berbiguier; Three Grand Solos by Kulhau; Sonatas by Leclair and Loeillet (all solos by memory).

Long tones; special exercises for the low register; straightening of vibrato; tonguing and different articulations.

Flute 6

Studies by Koehler, Boehm, Soussman. Tulou Solos; 6 Divertissements by Kulhau; Demersseman solos; Andersen Concertstück.

Special exercises for the third octave, intervals, trills, harmonics.

Flute 7

Etudes, Virtuosity by Taffanel; 12 Etudes with piano by Camus; Studies by Anderson (op. 115), Gaviniés, Paganini, Kreutzer; solos by Langer, Briccialdi, Fauré, Gaubert, Alexandre Georges; 24 Bach Studies.

Flute 8

Andersen Studies, (op. 60), de Lorenzo, Karg-Elert; all Moyse arrangements of studies by Kessler, Czerny, Chopin, for flute; the latest solos of the Paris Conservatory contests. Special study of difficult orchestra passages and interpretation of orchestra solos.

INSTRUCTORS

GEORGES LAURENT

RAYMOND ORR LOIS SCHAEFER

Oboe 5

Ferling, Forty-eight Studies; review of some previous studies; F. Gillet, Twenty Minutes Practice; scales, intervals, staccato.

Oboe 6

Brod, Twenty Studies, Six Sonatas; Handel, Sonata in G minor.

Oboe 7

G. Gillet, Advanced Studies; Mozart, Quartet for Oboe and Strings; Paris Conservatory solos.

Oboe 8

Loyon, Studies; Handel, Concerto in G minor; Bach and Handel, Flute Sonatas; Bach, Violin Sonatas.

INSTRUCTOR

FERNAND GILLET

(Oboe and English Horn)

Clarinet 5

Exercises by Klose, Kroepsch, Demnitz, Rose; transposing.

Clarinet 6

Exercises by Kroepsch (third and fourth books). Cavallini, Klose; duets and trios.

Clarinet 7

Exercises by Wiedemann, Baermann, Perrier; Concertino by Weber; Sonatas by Brahms; orchestra studies.

Clarinet 8

Exercises by Stark, Wiedemann; orchestra studies, sight reading; Concertos by Spohr and Mozart; ensemble playing.

INSTRUCTORS

VICTOR POLATSCHEK
NORMAN CARREL
PASQUALE CARDILLO
ROBERT STUART

Bassoon 5

Eugène Bourdeau, Exercises and Thirty Studies.

Bassoon 6

L. Milde, Second Book.

Bassoon 7

Studies by Alberto Orefici and L. Milde.
Scales and arpeggios with sharps, E. Bourdeau.

Bassoon 8

A. Orefici, Twelve Studies of Bravura; Nazzareno Gatti, Twenty-two Exercises.

Scales and arpeggios with flats, E. Bourdeau.

INSTRUCTORS

RAYMOND ALLARD
ERNST PANENKA

French Horn 5

Etudes, Kopprasch, (Book 2), Alphonse, (Book 4). Gallay, Op. 13; Concertos; orchestra studies. All work covered in Grade 4.

Scales in thirds; arpeggios modulating into other keys; scales — major and minor in all combinations and in different rhythms.

French Horn 6

Gallay, Studies for low horn; Fr. Strauss, 17 Concert Etudes, Studies for low horn; Concertos by Fr. Strauss, Mathys, Mozart, Saint-Saëns; clef reading exercises by Vuillermos.

Minor scales; arpeggios; double and triple tonguing; transposition, preferably by clef.

French Horn 7

Etudes, Belloli, Alphonse (Book 5); Mozart, Concert Rondo;

Beethoven, Sonata; Kander, Sonatas and Suites; R. Strauss, Concerto; Orchestra Studies.

French Horn 8

Etudes, Gugel, Alphonse, (Book 6); Hindemith, Sonata; Schumann, Adagio and Allegro; Dukas, Villanelle; Quincy Porter, Sonata; Mozart, Horn Quintet; Brahms, Horn Trio; Haydn, Concertos; Weber, Concerto; Orchestra Studies.

INSTRUCTOR

WILLEM A. VALKENIER

Trumpet 5

St. Jacome Characteristic Studies; solos; Clark Technical Studies; ornamentations; chords.

Trumpet 6

Bousquet Studies; Artistic Studies; solos; transposition.
Scales and chords in double and triple tonguing.

Trumpet 7

St. Jacome Artistic Studies; Arban Studies; Paris Conservatory Solos; orchestral studies; transposition.

Trumpet 8

Orchestral studies; solos, concertos; technical finishing studies.

INSTRUCTORS

GEORGES MAGER

MARCEL LAFOSSE ROGER VOISIN

(Cornet and Trumpet)

Trombone 5

Arban Method; Rochut, Melodious Studies, (Book 2); Max Schlossberg, Daily Lip Drills; Blum, Studies (Book 2); selected solos.

Trombone 6

Arban Method; Rochut, Melodious Studies, (Book 3); Blum, Studies, (Book 3); John Coffey's Embouchure Studies; D. Blazwitch, Twenty-six Sequences, School for Trombone (bass, tenor and alto clef studies); Concert Duets (bass, tenor and alto clef studies); improvising (chord studies).

David Concerto; orchestral studies (Richard Strauss, Wagner, Brahms, etc.)

Trombone 7

Continuation of preceding grade with more advanced study in improvising and drill in orchestral studies; selected solos.

Trombone 8

Improvising (chord studies); embouchure studies (lip trills, etc.); solfege studies (on the instrument); Brandt Studies (transpositions); Sachse Studies (transpositions).

Orchestra Studies (Schumann Third Symphony, Ravel's Bolero, etc.); Reiche Concerto; D. Blazwitch Concertos.

INSTRUCTOR

JOHN W. COFFEY

(Trombone, Alto, Baritone, Tuba and Euphonium)

Harp 5

Exercises by Larivière; 40 Studies by Bochsa, op. 318; pieces by Saint-Saëns, Hasselmans, Handel, etc.

Scales and arpeggios in octaves.

Harp 6

25 Exercises—Etudes by Bochsa, op. 62; Sonatines by Ladermann; Mandoline by Parish-Alvars; Contemplation by Renié; Noëls by Marcel Tournier, etc.

Rhythmic scales and arpeggios with metronome at 60—quarters, eighths, triplets, and sixteenths—to the beat.

Harp 7

50 Studies by Bochsa, op. 34; studies by Dizi; Impromptu-Caprice by G. Pierné; Variations by M. S. Rousseau; Preludes by Bach-Renié; Images by M. Tournier, with orchestra; Choral and Variations by Widor; Concertstück, with orchestra, by G. Pierné. Transposition of studies and sight reading.

Harp 8

Studies by Czerny-Vitzthum; Jardin Mouillé by Jacques de la Presle; Féerie by M. Tournier; Impromptu by G. Fauré; Rapsodie by M. Grandjany. Chamber music works, Debussy, Sonata; Roussel, Serenade; D'Indy, Suite; Debussy, Danses; Ravel, Introduction and Allegro. Transposition and sight reading.

INSTRUCTOR

BERNARD ZIGHERA

Contrabass 5

Nanny Method; Twelve Exercises by A. Gouffé; technique of the fingers and bow.

Scales in major and minor keys in one and two octaves.

Contrabass 6

Nanny Method; Nanny, Studies from Kreutzer and Fiorillo; Rougnon, Fantasie; Vorrimst, First and Second Morceaux de Concours; Chapuis, Fantasie Concertante.

Scales in major and minor keys in three octaves; scales in thirds, fourths, fifths, sixths, sevenths, octaves; arpeggios.

Contrabass 7

Thirty Etudes transcribed from violin studies by Georges Moleux; Studies from Symphonies, Overtures, etc.; Rivier, Pièce en Ré; Ratez, Fantasie; Concertos by Stork and Stein.

Contrabass 8

Concert Etudes transcribed from J. S. Bach Suites for violoncello, Nanny-Vidal; Richard Strauss, Symphonic Poems; Serventi, Largo and Scherzando; Higuet, Fantasie; Concertos by Koussevitzky, Bottesini, Dragonetti.

INSTRUCTOR
GEORGES E. MOLEUX

Percussion 5

Percussion: Resumé of rudiments for snare drum with extension of stroke rolls and flam combinations; progressive exercises in sight reading in both simple and compound measures; introduction to "stick control" and its application to basic precision technic.

Vibracussion: Resumé of basic technic on marimba-xylophone and vibraphone; progressive exercises in sight reading and technical studies on triad and chord vocabulary.

Percussion 6

Percussion: Introductory orchestral technic; continued development of snare drum studies adaptable to concert or commercial playing; introduction to cymbals and accessories; ear training for tympani intonation and basic technic.

Vibracussion: Development of four-mallet playing for marimba-xylophone and vibraphone; concentration on self- arrangement based on chord vocabulary technic; transcribed solos unaccompanied and otherwise.

Percussion 7

Percussion: Interpretation of classic and "modern" band and orchestra parts for snare drum and all accessories; Latin-American rhythms and application of their instruments; complete study of "stick control" and composition advanced methods; completed technic on hand tympani with progressive reading and orchestral

parts; introduction to chromatic tuning and the added third and fourth drum; orchestral tympani parts.

Vibracussion: Stylized arrangements for two and four-mallet playing; commercial improvisation for solo instruments and small "combos;" concert repertoire adapted from Chopin, Kreisler, Saint-Saëns, Wieniawski, and others.

Percussion 8

Percussion: Solo passages on all instruments from works by Lizst to composers of the present day; analysis of solo percussion works by Stravinsky, Bartok, Varese and others; Conservatory Orchestra repertoire coached and commercial percussion arrangements studied and analyzed; ensemble playing; tympani parts from Beethoven to the present day composers, with emphasis on Strauss and Wagner.

Vibracussion: Continued solo repertoire, two and four mallets; self-transcribed four-mallet solos from Wagner, Puccini, Brahms, Liszt; popular ballad arranging; analysis of popular styles of Green, Norvo, Hamden and others; Glockenspiel orchestral solos from Wagner and Strauss, Stravinsky and other contemporaries.

Reference material: Stone, Gardner, Sietz, Sternburg, Green, Wilcoxon, Krupa.

INSTRUCTOR

LAWRENCE WHITE

(Tympani and Percussion Instruments)

VOICE MAJORS

This course is designed to give the student a thorough understanding of the voice and its management; a mastery of breathing and breath-control through correct method of vocalization, which is an essential element of Italian music; an appreciation of representative vocal styles and the ability to perform in a musicianly manner an extensive repertory of Italian, French, English, and German vocal music, both sacred and secular.

PRELIMINARY REQUIREMENTS

The applicant must show sufficient promise of both vocal and musical development to insure meeting all requirements for graduation in the specified four-year course.

Voice 1

The student will study the vocal instrument with attention to correct breathing (breath-control, coordinated management of the diaphragm and resonance chambers). He must give satisfactory evidence of the ability to apply to beautiful tone quality, the principles of correct vocalization through technical exercises, studies, and songs from the early classics.

Voice 2

The student must become proficient in such vocal techniques as the trill, messa di voce, mezza voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lütgen, Concone 15 and 25, Aprile, Aighini, and such selections from the works by Bach, Mozart, Gluck, Rossini, Haydn and Handel as bring into play the foregoing technique. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with attention to recitative. The candidate must show a considerable repertory of Italian arias and of Italian, French, and English songs before entrance to Grade 3.

Voice 3

The student must increase the foregoing repertory with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare on appropriate part of an oratorio such as Handel's Messiah, Mendelssohn's Elijah, Bach's St. Matthew or St. John Passion, or Haydn's Creation.

Voice 4

While attention will still be focused on vocal method, the student will be required to pursue advanced interpretive study with duly qualified experts in the field of concerted vocal works comparable to Brahms Motets, Bach cantatas and operatic ensembles, as well as more extended concert repertory.

INSTRUCTORS

WILLIAM L. WHITNEY

ELEANOR DAVIS	GLADYS MILLER
JEAN ELLERSON	CHARLES PEARSON
NORMA JEAN ERDMANN	ERNST POSSONY
ALICE GIROUARD	MARIE POUTIATINE
ELIZABETH GOLDEN	DOROTHY RICHARDS
JANET HAYES	ALICE H. STEVENS
PERCY F. HUNT	MARIE SUNDELIUS

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a member of the faculty who is a present or past member of the Boston Symphony Orchestra. For each of these instruments a careful plan is made for serious and thorough technical study, necessary for the fulfillment of the exacting present-day requirements for soloists and orchestral players. Students will receive in the course of Orchestra Drill, Orchestra Reading, the Conservatory Orchestra, and the Orchestral Class the practical training necessary to fit them for membership in a symphony or opera orchestra of the first rank. They also have the added experience of playing in smaller ensemble combinations. Per-

cussion players are given a thorough training in tympani and in each of the orchestral percussion instruments, including advanced study of vibracussion instruments, and are prepared to take any position in this group.

Section 18

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent of two years of pianoforte study before graduation, and must be able to play simple accompaniments of songs with some fluency. Degree students must have the equivalent of three years of pianoforte study, and must be able to accompany songs of medium difficulty with fluency.

b. ***Violin and other Orchestral Instrument majors*** **must have the** equivalent of two years of pianoforte study before graduation.

c. *Composition majors* must have considerable proficiency on the pianoforte, and a working knowledge of at least two orchestral instruments, each chosen from a different group, i.e., Strings, Woodwind, Brass, Percussion.

Section 19

Music Education Majors

a. Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

b. Before graduation the student must have obtained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

GENERAL INFORMATION

Section 20

Marking System

a. Marks, which are permanently recorded in the office of the Dean, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance. Regularity of attendance at all classes is re-

quired. The work of students who do not attend classes regularly will suffer, and this will affect the mark of the semester. Students who are delinquent in attendance will be summoned before the Dean.

A signifies superior ability and achievement.

B shows excellent work. Students obtaining an average of *B* or above are entitled to a place on the Dean's list.

C means satisfactory work and progress—a passing mark.

D is a low passing mark.*
75% of all grades received by a student in a Diploma or Bachelor of Music Degree Course (figured on the basis of the number of semester hours of credit given) must be *C* or above in each of the following three divisions of his work, otherwise he will not be allowed to graduate:—

1. Supplementary musical subjects and secondary instrumental study.
2. Supplementary academic subjects and professional subjects in the Music Education Department.
3. The work of the major field.

* *D* will not be acceptable as a final mark at the time of promotion.

E denotes a failure and means that the work of that semester must be repeated. Not until this has been done will a student be allowed to begin the next semester's work in the same subject. Two *E*'s in any semester constitute a failure for the full course. The student will not be allowed to continue the full course and the Conservatory reserves the right to withdraw the student's registration.

b. Special examinations will be given to students who fail to come to the regular examination because of illness for which the student can give certified evidence. The work will be marked "incomplete", but this will be made an automatic *E* at the end of the sixth week of the following semester if the examination has not yet been taken. A mark of "incomplete" may also be given at the discretion of the teacher if the student has failed to hand in required assignments. This mark will again automatically change to *E* if the work is not made up before the end of the sixth week of the following semester.

c. Reports of a student's standing will be sent to parents upon request made to the Dean. Parents will be notified of cases of delinquency in attendance.

Section 21

Honors

a. *Honors* are awarded at Commencement to graduating stu-

dents in the Diploma and Degree courses who have done superior work in each of the several fields of their course. Information regarding the basis upon which Honors are awarded will be given upon application to the Dean.

b. *Special Honors* are awarded in any supplementary subject to those students who attain the grade of *A* throughout the prescribed course.

c. *Highest Honors* are awarded to the honor student having the highest average grade, in the Diploma and Degree courses.

Section 22

NEW ENGLAND CONSERVATORY OF MUSIC

GENERAL REGULATIONS

All students of the Conservatory are required to conform to the student regulations, and are held responsible for a full knowledge of the general catalogue.

Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

Applications for admission to the Conservatory must be accompanied by a recent photograph, not smaller than two inches by three inches (2″ x 3″).

Each applicant will be notified in writing of his acceptance as a candidate at the Conservatory. The candidate's acceptance of this appointment must be accompanied by a check or money order for Fifty Dollars ($50.00). This amount will be applied toward tuition.

Fees, to be paid in advance, include registration fee, student activity fee, book deposit, dormitory fees (women), tuition fees, practice room fees, and instrument rental fees. Partial payments in advance must be approved by the Assistant Treasurer.

A Book Deposit of Twenty-Five Dollars ($25.00) is required of all students taking academic subjects for credit. This deposit is held for the purchase of textbooks at the bookstore. A deposit of five dollars ($5.00) will be required of all special students toward the purchase of music or books at the bookstore. The unexpended balances will be returned at the end of the academic year on application by the student for a refund.

A Student Activity fee of Five Dollars ($5.00) per academic year is charged to all students taking twelve semester hours or more per semester. The purpose of this fee is to provide adequate funds for class and student activities during the year. Cards will be issued to each student entitling him to admission to all students' social activities without further charge, except where refreshments are served.

The Conservatory reserves the right to cancel scholarships at any time after notice of such action has been given to the student.

No refunds or allowances will be made for late entrances, lost lessons, or withdrawals.

The use or possession of intoxicating liquors anywhere in the Conservatory buildings is prohibited.

Students are required to carry the student identification card at all times. This card must bear the student's own signature in ink on its face.

Students may place money deposit with the Cashier's office and can draw on same at any time during business hours. No charge is made for this service.

The Conservatory reserves the right at any time to refuse or withdraw temporarily or permanently the registration of any student whose presence may appear to be detrimental to its interest, without being required to give specific reasons for such action; also, to refuse to renew the registration of students who have been habitually delinquent in their studies.

All matters of business connected with the Conservatory must be attended to at the business offices and never with the faculty, except in cases of make-up lessons. Included under this ruling are matters pertaining to tuition and all other fees, private lessons, assignments of classes, change in hours, change from one class to another, and excuses for absences.

Prompt attendance is required at classes and private lessons.

Students may be excused from private lessons and classes on account of illness by notifying the Registrar before the hour of the lesson or class. Excuses after lessons or class hour will not be accepted and will be considered a cut.

Lessons lost by unexcused absences or by cutting will not be made up.

Make-up lessons must be arranged for by the student with the teacher.

Students are required to keep a complete record of their work in applied music. This record will be subject to the call of the Director or Dean and must be turned in to the Dean's office prior to promotional examinations.

During their period of study, students will be allowed to arrange for public appearances only with the consent of the Director or Dean.

It is not the custom of the Conservatory, except on request, to send to parents regular reports of students' standings. When requested to do so, the Dean's office will be glad to furnish such reports.

Students may register for single subjects if desired.

Students will not be accepted at the beginning of a semester for a shorter period than the full semester unless specific permission is given by the Dean.

Students entering classes late in the semester will be charged for the full semester and must take the necessary number of private lessons to make up the lost work.

The Conservatory reserves the right to discontinue any class which does not reach or maintain a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons or take the class another year if it is given.

The Conservatory reserves the right to make any changes in curriculum, tuition fees, room rates or any other fee it deems necessary.

Changes cannot be made from one course to another or from one teacher to another without the written consent of the Director or the Dean.

Courses discontinued without the approval of the Dean will be recorded as failures.

No subject may be added or discontinued after the end of the second week in any semester.

If a permanent change of class is desired, apply to the Registrar and not to the faculty members.

Loud conversation, noise, laughter or singing in the corridors is forbidden.

Practice in studios or halls without permission is forbidden.

Practice rooms must not be occupied by more than one student at a time unless specific permission is secured from the Registrar.

Smoking is forbidden anywhere in the building except in rooms set aside for this purpose.

Excuses will not be accepted for ignorance of any rule, regulation, or policy of the Conservatory, which pertains to the students.

Women students living in the Conservatory House must govern themselves by the rules promulgated to govern student housing.

Students wishing to organize any social activity must first get approval for the type of entertainment from the Dean and then submit a budget of expenses for approval of the Assistant Treasurer before permission will be given to use the hall.

Student required recitals take precedence over all other student activities in the halls. No conflict of student social activities or recitals will be permitted.

Food cannot be served in any fraternity or sorority rooms without permission of the Assistant Treasurer. Permission being granted, no cost charge may be made for same.

The Conservatory has approved an official class ring bearing the

Conservatory seal. This design is not subject to change and is available only to graduates on approval of the Dean.

Notices are placed on the bulletin board giving information to the students. The students are required to keep themselves informed as to the contents of these notices. Ignorance of same will not be accepted as an excuse for noncompliance.

Section 23

Registration

Registration for new students for the academic year opens annually on the Tuesday after Labor Day, but may be arranged at any time prior thereto. All other students must register before Commencement for the next academic year. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

Section 24

Tuition and Fees

a. The tuition fee for a Preliminary Course, including all required subjects but exclusive of private lessons in the major field, is $290. per year. Students are required to take a minimum of one hour lesson per week in the major instrument or study.
b. The tuition fee for a Diploma Course, including all required subjects (except the private lessons in the major), is $325. per year. Students are required to take one hour lesson per week in the major instrument or study.
   The tuition fee for a diploma course in the Department of Popular Music, exclusive of applied music (major or supplementary), is $325. per year.
c. For the course leading to the degree Bachelor of Music the yearly fee for all required subjects (except the private lessons in the major) in all fields except school music, is $375. Students are required to take one hour lesson per week in their major instrument or study.
d. In the Music Education Course leading to the degree Bachelor of Music, including all required subjects (except instrumental private lessons) the yearly fee is $450. Students may limit themselves to one half-hour lesson per week during each year in their instrumental study, provided that there are no deficiencies to make up.
e. The fee for phonograph recordings is $3.00 per 10″ record.
f. Registration fee per academic year, $3.00, and for Summer School, $3.00.

g. The fee for each examination for advanced standing is $3.00.

h. The fee for a special examination is $3.00.

i. The fee for the Diploma in any course or for the Degree is $12.00, payable on or before June 10 of the final year.

j. The fee for each transcript of student's record (after the first one) is $1.00. There is no charge for the first copy.

k. The fee for supplementary subjects included in the regular courses of study is standardized at $20.00 per semester hour of credit. Conference courses are at the same rate.

l. The charges for the following subjects are indicated below:

Opera Department	per semester
Course 1	$65.00
Course 2	50.00
Lecture course, for other than Conservatory students	20.00

YEARLY RATES FOR ONE HALF HOUR LESSON PER WEEK

	Preparatory		Intermediate		Advanced	
Pianoforte	$76.00	1/2 p. 1/2	$133.00	3.50	$195.00	5.13
Voice	76.00		133.00		195.00	
Violin	76.00		133.00		195.00	
Viola	76.00		133.00		195.00	
Violoncello	76.00		133.00		195.00	
Organ	76.00		125.00	3.29	175.00	
Flute	76.00		133.00		195.00	
Harp	76.00		133.00		195.00	
Orchestral Instruments	76.00		125.00		175.00	4.60
Popular Music	100.00	2.63	125.00		150.00	3.95
Solfege	87.50	2.30	133.00		133.00	
Counterpoint and Harmony	133.00		133.00		133.00	
Composition			133.00		175.00	
Conducting	133.00		133.00	175.00	[redacted]	
Instrumentation	133.00		133.00	175,	~~133.00~~	
Music in Education	133.00		133.00	175,	~~133.00~~	
Opera Coaching					230.00	
All Academic Subjects	110.00	2.90	110.00		110.00	
Special Advanced Pianoforte					240.00	6.32.
Special Advanced Violin					240.00	
Repertoire (Coaching)					100.00	

A minimum of 15 hours' instruction per semester is required for credit in any course.

Section 25

RENTAL OF MUSICAL INSTRUMENTS

All musical instruments which are the property of the New England Conservatory of Music must be signed for on the regular Rental Agreements and under the following rules:

1. Rental charged, if any, must be paid in advance.
2. Moving cost to be paid by the lessee.
3. Maintenance of instrument shall be the responsibility of the lessee. This includes replacement of strings, bow hair, reeds, etc.
4. In case of damage to said instrument by misuse or any cause whatsoever, except ordinary wear from careful use, the lessee agrees to pay the amount of such damage; and in case of destruction from any cause, to pay the above valuation less such amount as instrument may be depreciated by wear. In addition to the rental charge, the lessee agrees to reimburse the Conservatory for the cost of insurance of the instrument against fire, theft, etc., during the term of the rental.
5. In case of failure to comply with any of the terms of the Rental Agreement, the Conservatory may, without notice or demand, take possession of the said instrument without liability for trespass in doing so.
6. All instruments may be called on for inspection as to their condition twice during the school year.

Rental Rates

7.

Pianoforte per academic year	$40.00
Violin per academic year	60.00
Violoncello per academic year	80.00
Contrabass per academic year	80.00
Woodwinds per academic year	50.00
Brass per academic year	50.00

8. A limited number of instruments are available and no guarantee can be given that the Conservatory can provide rental instruments for all the students requiring them.
9. Practice facilities in the Conservatory Building are provided for resident students at the following rates for the academic year, six days per week.

Room with upright pianoforte	2 hours per day	$20.00
Room with grand pianoforte	1 hour per day	35.00
Teaching organs	1 hour per day	50.00
Practice organs	1 hour per day	30.00
Carr Organ	1 hour per day	70.00

Room with upright pianoforte	Single hour	$.10
Room with grand pianoforte	Single hour	.25
Practice organs	Single hour	.25
Teaching organs	Single hour	.35
Carr Organ	Single hour	.35
Jordan Hall Organ	Single hour	.50

Grand pianofortes are available for practice only to advanced students in pianoforte.

10. Practice rooms will be assigned by the Registrar in the following order:
    1. All resident full course students.
    2. Non-resident full course students.
    3. Special students.

SCHOLARSHIPS, LOANS AND PRIZES

Entering Scholarships

The Conservatory offers entering scholarships to students in need of financial assistance who qualify for enrollment in one of the full courses leading to Diploma or Degree as follows:

HIGH SCHOOL SCHOLARSHIPS. A limited number of scholarships of $100. each to students graduating from High Schools in New England, who are recommended by their Principal or Supervisor. A limited number of similar scholarships are also available to students from High Schools outside of New England.

COMPETITIVE SCHOLARSHIPS. A limited number of Orchestral Scholarships of $100. each are available to other High School graduates who qualify to enter one of the full courses leading to Diploma or Degree with an orchestral major. A limited number of $100. scholarships are also available for entrance into one of the full courses in voice, instrument or arranging in the Popular Music Department. Three scholarships representing one half of the tuition in one of the courses in the Opera Department are also available on a competitive basis. Write for further details concerning the above scholarships and for an application blank.

Second Year Scholarship

A scholarship of $350. is offered to the student who attains the best general record in scholarship and musicianship during his first year as a holder of a High School scholarship. This sum will be applied toward tuition during the second year.

Other Scholarships

The following scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade

of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted must be made before March 26th, upon the prescribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty. *In Pianoforte*

THE LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston, to be used for the support of deserving students.

THE KATE E. BLANCHARD SCHOLARSHIP. The income of a bequest of $10,000, under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, to be used to pay for a scholarship or scholarships for worthy students at the New England Conservatory of Music.

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In violin* $250

THE HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

THE CARR SCHOLARSHIPS. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, in memory of his father and mother, provides scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Crabtree Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thousand dollars, a bequest under the will of the late M. Ida Converse, will be applied to the maintenance of five annual scholarships of equal amounts, to aid in their education worthy and meritorious students of the Conservatory who are in need of financial assistance.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE HENRY T. AND MARY W. DUNHAM SCHOLARSHIP. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the Town of Nahant who is pursuing either the Conservatory Course leading to a Diploma, or the Collegiate Course leading to one of the degrees awarded by the Conservatory.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French, in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundred dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the state of New Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morrison. The income of three thousand dollars will be used to educate specially gifted, needy children; precedence to be given to lineal descendants of Charles Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousand dollars under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

THE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

THE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

THE HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

THE REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

THE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

THE SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

THE CHARLES WARREN SCHOLARSHIP FUND. The gift of Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more worthy, needy and talented young men.

THE AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

THE JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to Junior and Senior students of the Conservatory, who have been properly recommended, for the purpose of assisting them with their tuition costs. This fund is a revolving fund and is loaned, without interest, with the under-

standing that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the Secretary of the Beneficent Society, care of the New England Conservatory.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter:

THE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.

THE ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.

THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.

THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.

THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.

THE ELSON CLUB SCHOLARSHIP.
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Club.

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustees, for the Academic Year 1948-1949.

Class 1. One hundred dollars for the best Overture or other serious work for orchestra.

Class 2. Fifty dollars for the best group of songs or solo instrumental pieces, or for the best piece of chamber music, or for the best composition for chorus with or without accompaniment.

Any student in any department of the Conservatory who shall have been continuously registered in the Conservatory since October 1, 1948, will be eligible to enter the competition.

Compositions offered will be received at the Dean's Office not later than April 30th.

Manuscripts must be legible and in ink.

The judges will be appointed by the Director.

Detailed information regarding conditions of the competition, which must be consulted by all competitors, will be furnished upon application to the office of the Dean.

THE MU PHI EPSILON MEDAL

Awarded by Beta Chapter to a woman student who, in the first year of her course, has been outstanding in musicianship, scholarship, citizenship, and gives evidence of great future achievement in her major field.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for many years. It is an ideal means of communication between the employer and the student who is a worthy candidate for a position. The Conservatory's recommendations are based on personal knowledge of the student's achievement and conduct during the period of study, substantiated by carefully kept records from each of his teachers. It is the aim of the Bureau to discover the proper person to fill the position to the employer's satisfaction, and likewise to find the position for the student which will give him opportunity to realize his best potentialities. The large number of graduates and former students who are now occupying important positions in widely varying fields in the musical world testifies to the success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerative engagements in church and concert work for well qualified undergraduates.

LIVING ACCOMMODATIONS

The Conservatory maintains attractive accommodations for women students in the N.E.C. House, located within a five minute walk of the Conservatory. Recently completely renovated and redecorated, with improved appointments, it is under the direction of a supervisor and her assistant, with the usual regulations that apply to college dormitories. Large recreation rooms in the basement make an ideal social center under careful supervision. Ample reception rooms are provided on the first floor. All women students who are not living at home are required to live at the N.E.C. House All requests for detailed information and application for accommodations should be addressed to the Supervisor of Student Housing, New England Conservatory of Music, 290 Huntington Avenue, Boston 15, Mass. Rooms will be shown by appointment during the summer.

ROOM FEES

Single Rooms—$291.00 and $339.00 per academic year.

Double Rooms—$194.00, $242.00, $291.00, and $339.00 per academic year.

All rooms MUST BE HELD for the full academic year and paid for on that basis.

NEW ENGLAND CONSERVATORY HOUSE
WOMEN STUDENTS RESIDENCE

The Conservatory reserves the right at any time to refuse the privilege of living in the Conservatory House, and also to withdraw this privilege, temporarily or permanently, if the presence of the student appears detrimental to the best interests of the Conservatory, without being required to give specific reasons for such action.

Room fees are payable in advance, one half September 1 and one half January 25 of the academic year. No refunds will be made owing to withdrawals. All applications for rooms must be accompanied by a deposit of one quarter of the yearly fee for the room applied for, but not less than Fifty Dollars ($50.00). Balance of the first half of room fee must be paid before room is occupied.

All rooms must be retained for the school year, or in case of late entrance for the balance of the year and paid for on that basis.

Doctor's certificate of good health must be sent in with application for room accommodations.

HOUSE RULES

The following rules are made in the interest of all residents of the Conservatory House. Any student breaking a rule will be placed on social probation, and may upon further infractions, forfeit the privilege of living at the House.

Practice

String and woodwind players, resident in the Conservatory House, may practice in their rooms daily except Sundays between the hours of 10 A. M. and 7 P. M.

Entertaining

Entertaining male friends in students' rooms is not permitted. All such entertaining must be done in the reception rooms or recreation rooms, which are always under proper supervision. All visitors must be properly introduced to the supervisor or her assistant. All guests must be out of the building by 10:30 P. M. Overnight guests are not allowed.

Late Leave

All students residing in the Conservatory House are required to sign the register if leaving the house after 5 P. M. and must sign in on returning. Students must enter exact time on the register when leaving and returning. First year students must be in the house not later than 10:30 P. M., all others by 11 P. M. Any student who wishes to return after 11 P. M. must receive special permission from the Dean in advance. A limited number of these passes will be given during the school year, but none will be allowed to students on social or scholastic probation. No student will be allowed to

leave the House after 10 P. M. One 1 A. M. permission per week will be allowed each student in good standing. These late permissions must be taken on Friday or Saturday evenings. The Dean's office will be supplied with a list each week showing the time of each student's return to the House in the evening.

Week-ends

Students wishing to be absent from the House for the week-end must take the matter up with the Dean, or in his absence, the supervisor, before making final arrangements, and must have a written permission from their parents.

Illness

A registered nurse is on duty at the Conservatory House daily. Any case of illness must be reported to her immediately so that the student may be properly cared for and the registrar be notified of any necessary absences.

Room Care

Each student is responsible for the cleanliness and neatness of her room. Each student is required to make her own bed before leaving her room in the morning. Once each week maids will clean each room and change all linen.

Students will be held responsible for all damage to rooms, loss, damage or destruction of equipment as supplied to her. Linen will be considered destroyed if used for shoe cleaning cloths, for the removal of lipstick or other cosmetics, or for dust cloths. Linen so destroyed by the student will have to be paid for immediately by her. Pictures, banners, etc., must not be attached to the walls or woodwork without first receiving permission from the house supervisor and then attached only with thumb tacks or Moore push pins; NEVER WITH AN ADHESIVE MATERIAL. Students breaking this rule may be required to defray the expense of redecoration.

Students must not store food in rooms. Leftovers should be disposed of immediately in the proper receptacles in the basement. Cooking in bedrooms is forbidden. Tonic bottles must be removed not later than the next morning and if found by the maids the bottles will be disposed of by them. Window ledges must not be used for storage space.

The use or possession of intoxicating liquors anywhere in the New England Conservatory House is prohibited.

All lights in student rooms must be out by 11:30 P. M.

Appliances and Equipment

Radios must always be kept tuned low and doors must be shut when radios are in operation. Radios must be switched off at 10:30 P. M. All unnecessary noise, either inside or outside the building, must stop after this hour. Radios, curling irons, and desk lamps are

the only electrical appliances permitted in the rooms, all other appliances are forbidden.

Each student must supply herself with a desk lamp and wastebasket. It is advisable to secure a small rug for the front of her bed. Ceiling lights in the rooms are equipped with 60 Watt bulbs. Floor, table or desk lamp must not have over 40 Watt lamps. Students are forbidden to add any temporary wiring to the electric light circuits or increase the size of the bulbs in the electric light fixtures.

Laundry

Washing and ironing of clothes must not be done in the rooms—space is provided in the basement for washing, drying, and ironing of clothes.

Telephone Calls

Telephone calls may not be made after 11 P. M. except in cases of emergency, and then only with the permission of the supervisor. Incoming telephone calls will not be received or delivered to the students after 11 P. M. except in cases of emergency. Parents and friends should be acquainted with these rules.

Valuables

Bedroom doors must be kept locked at all times when students are absent from their rooms. Students should deposit all money in the Cashier's Office in the school building. The New England Conservatory of Music will not be responsible for loss of money or other valuables kept by students in their rooms.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchandise, are located on the first floor of the Conservatory building. In addition to all Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on theoretical musical subjects, etc., will find it to their interest to send their orders to the Music Store. All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store. Appointments for the making of recordings may be made here. Address all orders to the New England Conservatory Music Store, Huntington Avenue, Boston 15, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in applied and theoretical musical subjects, as well as academic subjects, throughout a period of six weeks, beginning during the last week of June, and ending early in August. It is possible during this period to earn credit for a semester's private work in three or four subjects, a total of six semester hours of credit being the maximum allowable during one session. Credit for work thus accomplished is permanently recorded and is available for transfer to other institutions. It will be accepted toward requirements for the Diploma or Degree courses at the Conservatory, provided the student has fulfilled the entrance requirements or has already been admitted to the course.

In addition to the instruction which is offered in all branches of applied music, it is possible to carry on work in musical theoretical subjects as well, including counterpoint, harmony, theory, musical form, instrumentation and composition, and also in various of the subjects offered in the Music Education course. While the academic courses offered may vary from year to year, these usually include English composition and literature, psychology, fine arts, languages, European and American history, bibliography and research. Other musical and academic subjects may be added if the demand warrants. Instruction is given by members of the Conservatory faculty and others. All facilities of the Conservatory building, including the use of practice organs, and the Library, are available. Details regarding enrollment, registration, tuition rates and special announcements will be sent upon request directed to

The New England Conservatory of Music Summer School
Huntington Avenue
Boston 15, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianoforte, voice, violin or other instruments, or in supplementary musical or academic subjects, may register for private lessons during the whole or any part of the period between the close of the academic year in June and the opening of the succeeding academic year in September. Further information will be given upon application.

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